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FIRST MONTH OF NEW YORK SEASON WILL BRING ARMY OF RECITALISTS

Aeolian Hall, to Open Oct. 1, Has Thirty-four Recitals Scheduled for Initial Month—First Carnegie Hall Concert One Day Later—Beginning Oct. 12, Town Hall Will Present Thirty-six Programs Before Nov. 12—Enlarged Philharmonic, New York Symphony and Philadelphia Orchestra to Be Heard During October

WITH thirty-four concerts and recitals in Aeolian Hall in the thirty-one days of October, with thirty-six musical programs arranged for the Town Hall in the period between Oct. 12 and Nov. 12, and with Carnegie Hall booked for numerous recitals during October in addition to the orchestral concerts which are to be held there, the new musical season looms ahead as one that will begin with a press of events exceeding in volume even that of a year ago. The opening date set for Aeolian Hall is Oct. 1. Carnegie Hall will open its doors for a violin recital the next afternoon. The first of the Town Hall dates, as announced on Monday, is Oct. 12.

The first of the orchestras in the field will be the New York Symphony. Walter Damrosch will open a series of explanatory recitals on the music-dramas of Wagner at Aeolian Hall on Sunday afternoon, Oct. 16. The following Saturday, the first Children's Concert will be given by the orchestra, to be followed Sunday afternoon by the first of the Sunday subscription matinees. Thursday night, Oct. 20 and Friday afternoon, Oct. 21, will bring the initial pair of concerts by the Damrosch forces in Carnegie Hall.

The Philadelphia Orchestra will be the first, however, to play at Carnegie, opening the larger musical season with a concert on Tuesday, Oct. 18. The new Philharmonic, as enlarged by its consolidation with the National Symphony, will be heard for the first time at Carnegie on Oct. 27 and 28. First among the chamber organizations is the Letz Quartet, which will present a program in Aeolian Hall the evening of Tuesday, Oct. 25. The Elshuco Trio will be heard the last night of October in the Town Hall.

Many October Programs at Aeolian Hall

Of the thirty-four concerts arranged for Aeolian Hall during October, those for afternoon and those for evening are about equal in number. The third concert of the month will be a joint piano program by Selim Palmgren, and Percy Grainger, and two days later Mme. Jarnefeldt-Palmgren, wife of the Finnish



From the Sketch by
John R. Sargent

EVA GAUTHIER

Intrepid Explorer of the Field of Contemporary Vocal Music, This Highly Gifted Singer Has Won a Unique Place for Herself as an Authentic Interpreter of All Schools of Ultra-Modern Music. (See Page 8)

composer and pianist, will be heard in a song program. Arthur Middleton will be an early song-recitalist, and Erno Dohnanyi will appear about the middle of the month. Guy Maier and Lee Pattison will give one of their two-piano recitals a few days later, and Edmond Clement, the celebrated French opera tenor will be heard in a song program before the end of the month. Dicie Howell, Alberto Salvi and Vera Poppe are among others of prominence to be heard during October.

The list of October dates in Aeolian Hall, as available at this time, shows that Gus Valentine, New York 'cellist,

will be the first recitalist of the season, appearing the evening of Saturday, Oct. 1. The next afternoon, Sunday, Oct. 2, a benefit concert in aid of the Russian Babies' Milk Fund will enlist the services of Mana-Zucca, composer-pianist; Vladimir Grassman, violinist, and A. Besrodny, 'cellist. The evening of Tuesday, Oct. 4, Selim Palmgren and Percy Grainger give their piano program, already referred to. Thursday evening, Oct. 6, will mark the return of Alice Frisca, American pianist, who has been appearing in Paris. On Friday eve-

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AWAITING FORMAL APPLICATION FOR PASSPORT VISE FOR CHALIAPINE

Officials of State Department Unwilling to Decide Issue of Giant Singer's Admission Until Request Comes Through Regular Channels—Report from Riga Regarded as Meaning That Soviet Has Granted Permission to Visit—No Record of Any Definite Step on Part of Russian Bass to Gain Entry

Chaliapine signed a contract in Riga on Sept. 13 for an American tour this fall, according to announcement made by the Metropolitan Musical Bureau.

WASHINGTON, D. C., Sept. 12.

—Although press dispatches from Riga announce that Feodor Chaliapine, the famous Russian bass, has received permission to come to America to aid in raising funds for Russian relief, official Washington, which must sanction the coming of the tall Russian, is not in a position to gladden the hearts of those admirers of Chaliapine's voice and art who hop with excitement whenever his name is mentioned.

It is reported, John P. Hurley, the American consul at Riga, has referred the question of a passport visé for Chaliapine to the Department of State, his communication is still in transit, and officials of that department are careful not to be placed on record with respect to the position likely to be taken by the department. Chaliapine has not been denied admission to the United States. Neither has he been told that he is at liberty to visit this country. The department's position is that no definite overtures have been made, and officials are unwilling to commit themselves, in the absence of any formal application, as to what their attitude would be in the event a petition should come through the customary channels for the admission of Chaliapine.

Unofficially it is said that the action of the British government in deciding to admit Chaliapine, on condition that he abstain from propaganda and devote his activities entirely to singing for the relief of famine sufferers in Russia, very likely would set a precedent for America to follow.

Sounded Out by New York Manager

The Chaliapine case has been talked about in Washington unofficially for some time, because of a communication received a number of weeks ago from a New York managerial agency asking whether objection would be made to the admission of Chaliapine, to which a reply was made that no opinion could be given in advance of a formal application. It was understood at that time that both operatic and concert appearances were

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Many Recitals in Month of October

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ning, Oct. 7, Mme. Järnefelt-Palmgren will make her American debut in a song recital. The next evening, Saturday, Oct. 8, Mary Wilderman, pianist, and George Bruhns, organist, will appear in joint recital. Arthur Middleton's song recital will occupy Sunday afternoon, Oct. 9.

The second week will begin Monday afternoon, Oct. 10, with a song recital by Nina Hager. That evening Helen Hagan will be heard in a piano recital. The next evening, Tuesday, Oct. 11, Francis Moore will present a piano program. The evenings of Thursday, Oct. 13, and Friday, Oct. 14, will be devoted to song recitals, Randall Hargreaves appearing at the former and Edna Mampel at the latter. The remaining recital of the week at Aeolian will be given by the cellist, Roszi Varadi, the afternoon of Saturday, Oct. 15. Sunday afternoon, Oct. 16, the first of Walter Damrosch's explanatory concerts, dealing with the Wagner music-dramas, will be the attraction.

Recitals and concerts for the remainder of October at Aeolian Hall will include the following: Monday, Oct. 17, afternoon, song recital by Rachel Emerson; evening, piano recital by Katherine Bacon; Tuesday, Oct. 18, afternoon, violin recital by Roderick White; evening, piano recital by Erno Dohnanyi; Thursday, Oct. 20, afternoon, two-piano recital, Guy Maier and Lee Pattison; Friday, Oct. 21, afternoon, piano recital, Lyell Barbour; evening, song recital, Helena Marsh; Saturday, Oct. 22, morning, Children's Concert, New York Symphony; evening, violin recital, Christiana Kriens; Sunday, Oct. 23, afternoon, New York Symphony; Monday, Oct. 24, afternoon, violin recital, Harold Berkeley; evening, song recital, Edmond Clement; Tuesday, Oct. 25, evening, Letz Quartet; Thursday, Oct. 27, afternoon, song recital, Dicie Howell; evening, harp recital, Alberto Salvi; Friday, Oct. 28, afternoon, cello recital, Vera Poppe; evening, violin recital, Amy Neill; Saturday, Oct. 29, evening, song recital, Georg Kanakes; Sunday, Oct. 30, afternoon, second explanatory concert devoted to Wagner music-dramas, by Walter Damrosch and New York Symphony; Monday, Oct. 31, afternoon, piano recital by Sonya Michel; evening, violin recital, Nicola Thomas.

Early November programs at Aeolian Hall will bring forward the London String Quartet, the Beethoven Association and John Powell, pianist.

First Month's Dates at Town Hall

CONCERTS at the Town Hall, Oct. 1 to Nov. 15, are announced as follows, subject to change:

Oct. 12, evening, song recital, Giuseppe Danise; Oct. 13, evening, Irish folk-songs, Cathal O'Byrne; Oct. 14, evening, violin recital, Francis McMillen; Oct. 19, evening, violin recital, Madeleine MacGuigan; Oct. 20, afternoon, song recital, Nelson Illingsworth; Oct. 21, evening, song recital, Ethel Grow; Oct. 22, evening, folk concert, Commonwealth Center; Oct. 23, afternoon, song recital, Merle Alcock; evening, song recital, Elena Gerhardt; Oct. 24, afternoon, song recital, Otilie Schillig; evening, song recital, Eva Gauthier; Oct. 25, evening, song recital, Estelle Liebling; Oct. 26, evening, song recital, R. Hollinshead;

Metropolitan Opera Chiefs Soon to Return to New York

Giulio Gatti-Casazza, general manager of the Metropolitan Opera House, and three of the most prominent members of the opera staff are expected to return to New York within the next month. William J. Guard, of the publicity department, and Edward Zeigler, of the executive staff, are expected by the end of the current week, the former on the liner Canopic from Naples and the latter on the France, from Havre. Otto Weil is expected by the first of October. It is believed that Mr. Gatti-Casazza will return on the Presidente Wilson, which is scheduled to leave Naples Sept. 20, arriving in New York about Oct. 3. He is now on the way to Milan, according to latest advices from Italy.

Oct. 29, afternoon, song recital, Marjorie Squires; Oct. 30, evening, mixed chorus, The Harp of the Bronx; Oct. 31, afternoon, piano recital, Alfredo Oswald; evening, Elshuco Trio; Nov. 1, evening, song recital, Lillian Gustafson; Nov. 2, evening, violin recital, Ruth Ray; Nov. 3, evening, song recital, Margaret Keyes; Nov. 4, afternoon, song recital, Mildred Graham; Nov. 5, afternoon, piano recital, Marie Hertenstein; Nov. 6, evening, cello recital; Yascha Bonschuck; Nov. 7, afternoon, piano recital, Raymond Havens; Nov. 9, evening, Hilger Trio; Nov. 10, afternoon, song recital, Dorothy Whittle; evening, song recital, Ada Wood; Nov. 12, afternoon, piano recital, Willem Bachaus; evening, concert, benefit St. John's Hospital, Long Island City.

"NATION" INTERVIEW DENIED BY STRAUSS

Statements Attributed to Him Maliciously Garbled, Cables Composer

DENYING that he had given an interview to a correspondent of the *Nation*, Richard Strauss, in a cable to his American manager, Milton Diamond, declared that an interview appearing in the *Nation* publication did not express his opinions.

The message, made public by Mr. Diamond, was cabled from Garmisch, Bavaria, and said:

Have given no interview. Alleged statements in *Nation* maliciously garbled and contrary to my opinions. Looking forward with pleasure and interest to American visit. Kindest greetings.

RICHARD STRAUSS.

Mr. Diamond added that when he saw Strauss in Berlin in June, the composer was enthusiastic about his forthcoming tour of America. The interview in the *Nation*, written by Henrietta Strauss, had reported Strauss as saying that one month of his life was sufficient to give America. "As a matter of fact," said Mr. Diamond, "Mr. Strauss' contract with us extends from the end of October until January 1, when he will give his farewell concert in New York."

The *Nation* interview attributed to Strauss disparaging remarks concerning American culture. On the other hand Mr. Diamond declares Strauss cherishes memories of his first visit to America and is eager to come again. "To me," Mr. Diamond stated, "he expressed his delight at the popularity of his great works here, and he watches musical development in America with keen interest."

Mr. Diamond added that Strauss would sail on the *Adriatic* Oct. 19, and is expected to arrive here a week later. Attempts had been made to secure an English tour, but Strauss preferred to

Concerts on Oct. 20, 25, Nov. 1, 6, 7, 8 and 9 are booked, but the artists have not been announced.

Although the dates for Carnegie Hall were not available on Monday, it was known that the season will be opened there on Sunday afternoon, Oct. 2, with a violin recital by Mishel Piaastro, who will make several appearances later in the season in New York and elsewhere with Richard Strauss. An early recitalist at Carnegie will be Elly Nely, a pianist new to America, who is soon to sail from Cherbourg for America to make her debut on Oct. 15 and later to appear with the New York Philharmonic and other orchestras. She is to play at one of the Sunday night concerts at the Metropolitan and also at one of the Strauss concerts.

visit America first. The *Nation* interview, Mr. Diamond added, was not contradicted until an authoritative denial was received from Strauss himself.

Composer Will Present His Own Works

The programs to be presented during the American visit promise to be of great interest. Quite naturally a major portion of the compositions will be selected from Strauss' works. His famous "Life of a Hero," "Don Juan" and "Death and Transfiguration," which were heard on many of the orchestral programs in New York last season, will be given early presentations.

Strauss has selected Bronislaw Huberman, the distinguished violinist, who will make an extensive American tour this season, to give his Violin Concerto its first performance with orchestra in America. Mr. Huberman will play this Strauss work at one of the three subscription concerts to be given at the Metropolitan Opera House. Chamber music compositions will be given at a special concert at the Town Hall, when Mr. Huberman will again participate, as will also Elisabeth Schumann, soprano, and Willem Willeke, cellist. This promises to be a song and chamber music concert of rare interest as probably it will be the occasion when the composer will elect to present several of his songs never before sung in America. There will also be heard at this concert his piano quartet.

Besides the orchestral works mentioned above, Strauss has chosen the following of his better known works for presentation at the various orchestral concerts to be conducted by him: "Till Eulenspiegel," "Salome's Dance," "Don Quixote," the "Domestic" and "Alpine" Symphonies. Beethoven's Seventh Symphony, also will be included in the programs as well as works by Mozart, Weber, Wagner, Berlioz and Debussy. Of the Strauss songs it seems that practically all of the well known numbers will find places on the programs to be given by Claire Dux and Elisabeth Schumann.

TRIUMPH FOR ANGELES OTTEIN IN SEATTLE

"Barber of Seville," with Star Cast, Opens Scotti Tour

By Telegraph to Musical America

SEATTLE, WASH., Sept. 13.—A new star swam into Seattle's ken last night at the opening of the Scotti Grand Opera Company's fall tour, when Angeles Ottein, plump little coloratura soprano from Spain and the Latin-Americas, proved a veritable sensation and the brightest luminary in a scintillant performance of Rossini's time-worn "Barber of Seville."

A capacity audience in the Metropolitan Theater extended the virtually unknown singer an ovation that for once justified that sadly overworked term. Taken unawares by the charm and brilliance of this newcomer's singing, the auditors reveled in the pristine quality and the lovely clarity of her tone and in the sheer sparkle of her coloratura, which, in the lesson scene, mounted to heights of vocalization that could only be listened to with keenest pleasure. Her F above high C was rapturously received.

The opening of the Scotti Company's Seattle engagement, and, incidentally, the first performance of the tour, was made memorable by a cast of high quality and also by a fashionable first night audience which showed genuine appreciation in a most unmistakable way.

Besides Miss Ottein, who made her American debut on this occasion, and

who is to sing later in the new season at the Metropolitan in New York, the cast included Charles Hackett as *Almaviva*, Riccardo Stracciari, as the lively and ubiquitous *Figaro*, Italo Picchi as *Don Basilio*, and in the lesser rôles, Henrietta Wakefield, Paolo Ananian, Louis d'Angelo, and Giordano Paltrinieri, with Gennaro Papi conducting.

Stracciari was a compelling *Figaro*, acting the rôle with abandon and jovial humor, and singing the pattering music, especially the "Largo al Factotum," with the wealth of tone and the dash and *brio* the part requires. The ringing upper notes and the fine flexibility of Charles Hackett's tenor voice won instant recognition. Ananian, as *Don Bartolo*, was farcically funny and vocally adequate. Italo Picchi sounded a bass organ that carried through the ensembles effectively as well as giving sonorous utterance to "La Calunnia." The others maintained the high standard of the performance.

DAVID SCHEETZ CRAIG.

Vladimir Rosing to Make American Debut in November

Vladimir Rosing, the Russian tenor, who is to make his American debut this season under the management of Antonia Sawyer, Inc., will sail for America on the Aquitania on Nov. 5. Great interest has been shown in Mr. Rosing's coming tour, according to the requests for concerts by him from all over the country. His American debut takes place at Aeolian Hall Nov. 25.

Washington Awaits Chaliapine Application

[Continued from page 1]

planned for Chaliapine, the former probably with the Chicago Opera Association, since it was known that Mary Garden, the Chicago directrix, had caused consular inquiries to be made regarding the whereabouts of the bass while she was in Europe during the summer. At that time there was not the emphasis laid upon appearances solely for the benefit of starving Russians which has since gained for Chaliapine permission to enter England.

Copies of Riga newspapers received here tell of the arrival of Chaliapine in that city. It is presumed in Washington that the "permission" which he has received for a visit to the United States and also to proceed to South America for opera appearances in Buenos Ayres is permission from the Soviet government. The next step would appear to be application to some consular official in Europe, probably in Riga, for the vising of a passport.

Department Explains Procedure

The following statement was issued by the chief of the visé office, passport division of the State Department:

"In view of the fact that our records do not show that Feodor Chaliapine has applied for passports to come to America, and this office having no official advices indicating that he has any intention of coming, we cannot state in advance what the attitude of the government would be as to his admission. Had he made application for passports to visit the United States, whether it had been acted upon favorably or otherwise, the record would be in this office, and we have no such record.

"The State Department is in receipt of a communication from a New York music bureau dated some time ago, asking whether objection would be made to the admission of Chaliapine to the United States, to which a similar reply was made.

"Of course, it should be understood that the present regulations provide that no alien whose passport does not bear the visé stamped thereon by an American commissioner or consul abroad will be allowed entry into the United States. Under the regulations, the American commissioners and consuls in all foreign countries have been instructed in detail as to those applicants to whom visés are to be granted and those to whom visés are to be refused.

"There are certain classes of applications which must be submitted to the Department of State for its decision, but these cases must be submitted by the commissioners and consuls abroad after the alien has made his application for a visé.

"The Department of State is unable to render a decision in these instances until the official report from its officers abroad is received. Therefore it is important to note that cases should no longer be taken up with the Department of State by persons in this country, but that the aliens themselves should make the application direct to the American commissioner or consul abroad."

A. T. M.

Chicago Music Teachers Subscribe \$4,500 for Season's Opera

CHICAGO, Sept. 12.—The advance sale of seats for the Chicago Opera with a month and a half yet to go has already passed the total amount taken in by Nov. 1 a year ago, when last season's advance sale closed. This is partially due to the recent placing of an order for \$4,500 worth of seats by Mrs. J. W. Kinsey, secretary of the Teachers' Federation, acting for a group of teachers who wished to secure season tickets for the opera. The holdings are scattered through the week and are mostly in the balcony and gallery. This is the largest single order covering block reservations ever filed in the history of the Chicago Opera.

K. C. D.

THE GOLDEN LURE OF DANTE'S POETRY

Italian Critic Discusses the Poet in Relation to Music—Many Composers Inspired by the "Divine Comedy" and Lesser Works, but Few Scores Merit Serious Consideration—Liszt's Symphonic Poem and Fragments by Rossini and Verdi

Guido M. Gatti, who writes with rare appreciation of the art of Italy's greatest poet and its relation to music, is a distinguished musicologist and critic, and an ardent defender of the young Italian school of composers. Born in 1892, he studied engineering, but his love for music—he had commenced to play the violin at the age of six—led him to dedicate himself exclusively to the study of its history. His works include: "I 'lieder' di Schumann," "Georges Bizet," a monograph, "Figure di musicisti francesi" (Casa editoriale de "La Riforma Musicale") of which he was the editor; "Musicisti moderni d'Italia e di fuori" (Ed. Pizzi, di Bologna), of which a German edition is now in press, and the following, also in press: An Italian translation, Ferruccio Busoni's *Saggio di una nuova estetica della musica*, with a preface; "G. Francesco Malipiero," a monograph (J. & W. Chester, London), and "Claudio Debussy," the first Italian monograph on this composer, and of which "The Musical Quarterly" has published the chapter dealing with the piano works.

He is editor of the Italian musical magazine, "Il Pianoforte," and a contributor to many Continental musical reviews. His article on Dante was specially written for MUSICAL AMERICA to mark the sixth centenary of the poet's death. It is here translated by Frederick H. Martens—Ed., MUSICAL AMERICA.

By GUIDO M. GATTI

ON the sixth centenary of the death of the poet (September 21, 1321—September 21, 1921), as on all centenaries of all the greater or lesser men of any land who have

left their traces in this world of ours, the commemorations, the explanations, the commentaries and orations are beyond counting; and form a veritable avalanche of writings and speeches which overwhelm us.

Hamlet said: "Words, words, words . . .", and perhaps he was thinking of centenaries. That there are many in Italy who have read the "Divine Comedy" without having been obliged to do so—as happens at school—and who have understood, enjoyed and loved it because of all it contains that speaks so directly to the heart, and the imagination, with its high poesy and its lyric and dramatic movement, I shall not venture to affirm. Italy is the fatherland—and with reason—of the Dantists, damnable genus, who exert themselves, by all means, licit and illicit, to obfuscate and trouble the limpid crystal of Dantian poesy with the



Dante Alighieri, After the Bust in the Museum of Naples

weighty burden of history, grammar, philology, philosophy and theology (and, alas, succeed in their befogging task!) In this year of the Dante centenary every male Italian of a medium degree of culture—and, it may be added, every Italian woman—feels that he or she is a bit of a Dantist, and must deliver him—or herself—of an essay on Dante or on his works. Thus there comes into being a veritable mountain of essays to which our grandchildren, a couple of hundred years from now, will do summary justice by burning them all in a monster *auto-da-fé* in the poet's honor.

This rather skeptical preface, as is apparent, merely represents an endeavor to justify the small degree of importance which I assign this species of literary composition—in which, naturally, my own article is included—and to insist on the necessity of a more direct communion with that great genius, Dante, by actual reading, sincere and at the same time impassioned, of "The Divine Comedy" and Dante's minor works, whose lesser glory still shines forth beside the greater light, and which, so to speak, serve as a preparation to support and accustom one's self to its radiance.

The Poet and the Music of His Day

DANTE and music! The subject has already been the incentive to studies by various musicologists, who have considered it in various ways. For my own part, I must admit that I am not acquainted with them. At the most I know only, among the mass of the Dantian bibliography, two works: one is a fat volume by the Italian Arnaldo Bonaventura, a painstaking work, rich in material, although in its entirety not very profound and not very musical; and an essay by the illustrious French critic, Camille Bellaigue, contained in one of his volumes of *Études Musicales*, not lacking in felicitous observation, albeit inferior to other essays by the same author. By these two authors the subject has been treated from a threefold point of view. They have considered the music, or, better said, the musicality of the Dantian poetry (perhaps the aspect most interesting and the most fecund in revelation of their subject; yet one which

first of all is a matter of literary criticism); music in Dante's time, and also its various features—the musicians, the instruments, the musical forms which are to be found in the one hundred cantos of Dante's poem; and, finally, the music inspired by Dante's works, which, word for word, develops one or another episode, or draws on generic motives for instrumental or dramatic compositions.

Passing over the first of these viewpoints, I shall dwell at somewhat greater length on this third aspect, not without paying attention—and in this field Bonaventura's erudite volume has been my guide—to the practical relations existing between Dante and the music of his time.

Though the notable progress made in musical theory in Dante's time—it is enough to recall Marchette of Padua and his "Lucidarium in arte musicae planae" (1274) and "Pomérium in arte musicae mensurabilis" (1309)—should not be underrated, yet, beside the religious music which might be termed officially religious, and which was represented almost exclusively by the Gregorian chant (though including the psalms, motets and antiphones which formed part of the daily service), there was developed another species of sacred music more mundane in character, if one may use the expression, among whose first experimental essays were included the *laude*, which later, in Rome, whither they were brought by the Florentine Giovanni Animuccia, were amplified into the oratorio. But aside from these, and this is of sovereign interest, there is the remarkable harvest of profane music represented by the folk-songs accompanied by the lute or viola, songs which may be worthily compared to those of the troubadours for freshness and emotion, albeit inferior to the latter in artistic mastery. There are also the works of the "Ars Nova Florentina," which may be seen in manuscript form, in which its music becomes more human and more clearly expressive of feeling and passion.

Dante, while he mentioned in his "Comedy" such troubadours as Bertram de Borne, Foulquet of Marseilles, Arnaldo Daniello, and others, among the musicians of the "Ars Nova" speaks only of Casella of Pistoia who gave tonal expression to Dante's famous stanzas, "Amor che nella mente mi ragiona" (*Purgatorio*, Canto II), and who is much praised by the ancient commentators of Dante's poem. Yet the names of others are known: there were Giovanni and Lorenzo of Florence, Donato, the Florentine Paolo, and Francesco Landino,

Examples of Exclusively Musical Effects Found in the Poet's Lines—Verbal Reproductions of Harmonies, Melodies and Rhythms—Perfection of Poetry Makes Difficult the Task of Musical Translators—An Art That Effaced Art's Boundaries

musician and poet, called "the blind man of the organ," and that Ghirardello da Firenze, composer of the "Caccia" ("The Chase") in canon form, for two tenor voices, which may be regarded as the first attempt at imitative onomatopoeic music, anticipating the famous Jannequin by a matter of two centuries.

A Devoted Music Lover

WAS Dante familiar with the works of these composers? Was his acquaintance based on hearing them, or on actual performance on his part? Opinions with regard to the poet's musical accomplishments are sufficiently varied; according to Boccaccio, for instance, in his "Life of Dante," he "took supreme pleasure in instrumental music and singing in his youth, and at that time was the friend of anyone who was an excellent singer or player, and cultivated his company." This places a definite limit on Dante's musical acquirements, presenting him above all as a devoted music lover. Francesco Filelfo, on the other hand, in his "Vita Dantis," affirms that the poet "sang most suavely, having a very clear voice, and also was skillful in playing most beautifully on the organ and lyre, with which he was wont to delight his solitary old age." In both cases there remains the perfect harking back to musical form in the "Divine Comedy" to demonstrate the interest which Dante took in the celestial art of tone, whose recollection was certainly not without its relation to that miraculous harmony of Dante's poetry and to certain effects which are truly and exclusively musical, and of which the "Comedy" affords numerous examples. Many of them are, so to speak, verbal reproductions of harmonies, of melodies and of rhythms, at times genuinely polyphonic. Here the boundaries of the arts are effaced, and run into those other boundaries which constitute the musical form of poesy, of thought, of mankind.

In all ages and among all nations the musicians who have translated Dante's poetry into tone have been sufficiently numerous: his lesser works, such as the "Vita Nuova" and "Convito"—among those who have set them it would be unjust to forbear mention of Ermanno Wolf-Ferrari, who has written a "Vita Nuova," a cantata based on excerpts of songs, ballads, sonnets, etc., by Dante, first heard in Monaco, in 1903, a noble and interesting composition—or his "Divine Comedy." A list of these works would be far too long, and at the same time would not have much to offer in the way of interest. Very few among the great masters of the past are included among the composers, and even a somewhat summary examination of the works shows that not only do all of them fail to attain the summit of art, but that they are fix'd on a plane of achievement low enough when compared with other pages by the same composers. Unquestionably, the perfection of the poetry is such that, while it has breadth and spaciousness, it prevents the wisest from trying to translate it musically, owing to the impossibility of approaching the expression of its sentiments and images. On the other hand, it reduces to inanity those worthy tentatives of the present day—no matter which they may be—in which the musician has merely limited himself to underlining, in all humility, and quasi-timidly the verbal expression of the poem; or else has translated into music those aspects which Dante himself wished to have remain in the background, and which occupy a secondary plane of importance in his work.

The musicians who have given tonal expression to portions of the "Comedy" are Gaggi, Confidati, Bozzano, Podesta, Morlacchi, Zingarelli, Auterimanzocchi, and others, whose names have been forgotten—and justly so—by posterity. And their compositions illustrate

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Guido M. Gatti

Dantes' Glowing Art and the Task of Musical Translators

[Continued from page 3]

famous episodes such as that of Francesca da Rimini, of Count Ugolino, of the Pia de' Tolomei. Nor is there any lack of vocal and instrumental compositions suggested by Dante (from the "Francesca da Rimini" of Paul Gilson, for chorus, solos and orchestra to the "Dante" Symphony of Liszt); nor of dramatic works (from Benjamin Godard's "Dante," performed in Paris, in 1890, to the various Francescas da Rimini of whom the latest in point of time—but certainly not the last in value—is that of the Italian, Riccardo Zandonai, on d'Annunzio's tragedy); and, finally, a ballet, by a certain Napoleone Giotti, which bears the amazing title, "Dantian Ballet, in Which, Together with Many Things Which Happened to the Poet During His Life, May Be Seen the Most Numerous and Beautiful Sights of the World Beyond."

Yet without doubt the pages which merit serious consideration are few enough in number: they may be counted upon the fingers of one hand. We might, perhaps, note some of them briefly.

In his symphonic poem, "Dante," completed in 1856, Franz Liszt wished to give a synthesis of the first two sections of the poem, the "Inferno" and "Purgatory." Reaching the "Paradiso," like a good Christian and a good musician, he stopped short—for here there was already so much music in the Dantian *terzine*, the Dantian three-verse stanzas, that none other could be added to it, and he halted on the threshold of the realm of the blessed, not without having intoned his fine chorus on the words of the Magnificat (Wagner, as regards this question, did not think otherwise, as may be read in the Wagner-Liszt correspondence of the year 1887. As far as concerns the Hungarian composer's not having attempted to depict in particular the Dantian episodes in the order in which they succeed each other in the poem, this came from his dwelling on some of them, those which seemed to him more significant and better adapted to supply the main heads of his symphonic poem. It is, perhaps, what we feel when we scan—so to say syllabize—the celebrated *terzine* "Per me si va nella città dolente" ("Through me one passes into the dolorous city") and so forth, and later, in the episode of Paolo and Francesca, the other no less famous lines beginning: "Nessun maggior dolore" ("There is no greater woe"). No matter how inferior to other works by the same master—his "Faust" Symphony, for example, which is finely adequate with regard to the poem inspiring it—the "Dante" work is to this very day worthy of note, and may serve as an introduction to that which should follow it, a veritable musical commentary on the "Divine Comedy."

Rossini and Verdi

THERE are still a few little things by two Italian musicians, in this case, which I should like to record: they are pages slight in design and which consider lyric fragments of the great poem, yet are deeply felt, and unworthy neither of the poet who inspired nor of the composers who wrote them. And it chances to be Camille Bellaigue himself who neither records nor gives an estimate these two numbers in his essay, already mentioned.

The first is in "Otello," by Rossini, and for me it constitutes the best thing in an opera which as a whole is not a very happy one. A short time before *Desdemona* exhales the romance of the willow-tree like a final sigh, a gondolier's voice rises without, on the tragic night. The melody he sings is sweet, somewhat languishing, uniting something of the popular, the folk-wise, and the exquisite, rising upon the silence and calling to *Desdemona*'s heart like the appeal of an own sister in love, like the dying echo of a passion over-great. The voice of the gondolier sings: "Nessun maggior dolore che ricordarsi del tempo felice nella miseria" ("There is no greater woe than remembrance brings of happy days in misery") and is still. There is nothing more. Nevertheless, a most powerful dramatic effect is secured: the approximation of these two feminine figures (*Desdemona* and *Francesca*) is of such profundity of sentiment that it at once reveals the genius. And, on the other hand, it has that curious merit of genius of suddenly lending an unexpected animation. Think of all Giacomo Rossini's gay and heedless art, and then of this

blossom budding unexpectedly in his heart in a moment of melancholy and tenderness!

The other page is one by Giuseppe Verdi, or, better said, there are three pages: an "Ave Maria," a "Pater Noster," with a text popularized after Dante, and the "Laudi alla Vergine" of San Bernardo ("Paradiso," Canto XXXIII). The "Ave Maria" is for soprano voice with string accompaniment, and, though it does not quite attain to the moving poesy of that which, later, *Desdemona* sings in the wonderful last act of "Otello," it may worthily be placed beside it; and may even be said to anticipate it in more than one of its accents. The "Pater Noster" is written for five voices: two sopranos, contralto, tenor and bass, and is severely polyphonic in structure, with clear and grateful harmonic effects; the whole imprinted with an elevated and spacious mysticism. The "Laudi alla Vergine" is for four "white voices," voices of women or children, unaccompanied; and in it Verdi has been able to elevate himself still nearer the skies, spiritualizing his expression to an ever greater degree, and by means of his chords creating a subtle, clarified and truly celestial atmosphere. The first two compositions were sung for the first time on April 18, 1880, in La Scala, Milan, and the "Laudi" in Paris, at the Opera, on April 7, 1898. The master had written them a little before and shortly after the merry jests and banter of his "Falstaff." From the market place in Windsor to Dante's seventh heaven: a change of atmosphere which only the heroes of art may accomplish and keep intact the power and vitality of emotion!

FOUR NEW BALLETS ADDED TO PAVLOVA REPERTOIRE

Works Approved in London and Paris Last Season to Be Presented on American Tour

Four new ballets produced during the London and Paris season of Anna Pavlova and the Ballet Russe will form part of the repertoire of the dancer during her tour of the United States and Canada. The more popular of the ballets formerly presented will be retained, and of the thirty divertissements, ten will be new to North America. Programs entirely different from last year will be given in cities where the Pavlova Ballet has been re-engaged.

Of the new works which have met approval in England and France, "The Fauns," set to music by Satz, was given for the first time last June at the Parc des Bagatelles in Paris. An interesting work is "Fairy Tales," based on nursery legends arranged to music by Tchaikovsky. "Little Red Riding Hood," "Jack-the-Giant-Killer," "Puss-in-Boots," and "The Bluebird" are subjects of the pantomime.

"Dionysus" another novelty, employs spectacular lighting and scenic effects devised by M. Lipski of Paris. A new Polish ballet, presenting adaptations of costume and folk-dances of Cracow, Warsaw, Galicia and the Carpathian region has been mounted with scenery of an extraordinary sort by Drabik, the Polish artist. Pavlova begins a season of two weeks at the Manhattan Opera House, New York on Oct. 31.

FLAMMER CATALOG ISSUED

List Represents Works Chosen From 3316 Manuscripts

Harold Flammer, Inc., has recently issued a complete catalog of the publications of the firm to date. In a foreword Mr. Flammer explains that the compositions represent the achievement of four years and that the published works were chosen from 3316 manuscripts submitted. They include songs, secular and sacred, vocal duets, choruses, anthems, musical readings and compositions for piano, violin, organ and orchestra and many distinguished names are to be found in the list of composers.

The Flammer house has recently become Eastern agent for the Clayton F. Summy Co. of Chicago, and a selected list

of compositions from the Summy catalog also appears at the back of the brochure. That the Flammer publications have been welcomed by prominent singers is evidenced by the extended list printed on the inside back cover, which includes operatic and concert singers of note.

Wilhelm Bachaus Gives Seventeen Concerts for Buenos Aires Audiences



Wilhelm Bachaus, Pianist, and Friends After One of His Recent Concerts in Buenos Aires. Left to Right, Joseph Tomassini, Representative of the Baldwin Piano; Edmundo Piazzini, Director of the Thibaud-Piazzini Conservatory; Mr. Bachaus

BUENOS AIRES, Aug. 15.—Wilhelm Bachaus, pianist, recently achieved a tour-de-force here by giving seventeen concerts in succession with only a day or so, here and there, for rest. His audiences at the Coliseo have been limited only by the capacity of the theater. His programs were uniformly interesting and his playing of Brahms and Beethoven was particularly enjoyed, though the critics found his interpretations of Liszt and Chopin of equally high artistic merit. At the close of each concert, Mr. Bachaus was given an ovation by his audiences who stood to applaud him and demand encores.

Mr. Bachaus has left Buenos Aires to play in Rio de Janeiro after which he will go to the United States making his first tour there since 1912. He was drafted into the Germany army during the war but since the signing of the armistice has been concertizing in Italy and Portugal as well as the larger German cities.

Mr. Bachaus will sail from Buenos Aires for the United States about the middle of this month, according to a letter addressed to his managers, the Wolfsohn Musical Bureau. His concert season will commence with two appearances with the Chicago Symphony on Oct. 28 and 29.

ROCK ISLAND SCHOOL OPENS WITH RECORD ATTENDANCE

Augustana Conservatory Increases Faculty and Adds Psychology Course to Curriculum

ROCK ISLAND, ILL., Sept. 12.—With the largest enrollment in its history, Augustana College Conservatory has opened what promises to be its banner year in music. Few changes have been made in the personnel of the faculty. Arvid Samuelson heads the piano department with ten additional teachers, including Louise Cervin, LeRoy Carlson, Agnes I. Wallin, Elmer Hanke, Jessie Fries, Thyra Soderberg, Regina Holmen, Kenneth Bailey, Nelson Johnston and Bertha Kuehl. Better equipment has been afforded the piano department in the purchase of five new grand pianos. Louis Kreidler is again the head of the voice department, and is assisted by Rollo L. Rilling, of Davenport. To fill the position left vacant by Mildred Anderson a valuable selection has been made in Rhea Bollman, who besides teaching voice is in charge of public school music methods.

The conservatory has signed a three-year contract with A. Cyril Graham, who conducted the chorus for "The Apoca-

lypse" (the oratorio presented last June by the National Federation of Music Clubs), as head of the organ and theoretical departments. Ludwig Becker, conductor of the Tri-City Symphony, is again at the head of the violin department, assisted by Anna Johannsen, of Davenport; Muriel Ammerman, Maybelle Lundin and Aimee Soyster. Edwin Clark continues as instructor in 'cello and L. W. Kling in clarinet. The cornet and trumpet are taught by Fred Phelps, and the flute by Karl Kubitz. An interesting course is psychology in its relation to music, taught by Dr. E. F. Bartholemew. Dr. Adolph Hult is instructor in hymnology.

Many recitals are planned for the coming year by the faculty members, and by visiting artists in addition to the regular student recitals given monthly. Mr. Graham will give a series of organ recitals which will be open to the public.

A. M. S.

ANNOUNCE CONTEST FOR PRIX DE ROME

Three-Year Fellowship Offered American Composer—Value \$6,000

A FELLOWSHIP in composition in the name of Frederic A. Julliard is announced by the American Academy in Rome, and applications from those desiring to compete will be received up to Oct. 1, 1921.

The Prix de Rome is open to native American musicians who are unmarried. The winner of the Fellowship will have the privilege of three years' residence in Rome, with opportunity to travel during six months of each year. An annual stipend of \$1,000, and traveling expenses of \$1,000 a year will be paid.

Application forms may be had upon request to C. Grant La Farge, secretary, Room 1802, 101 Park Avenue, New York; and must be returned by Oct. 1. It is explained that the award will be made only to a musician of exceptional creative ability, who possesses adequate theoretical training.

The jury will consist of four musicians and one layman. Applicants must submit to the Secretary two original compositions, one for voice, and one concerted piece, either orchestral, or for some other combination of instruments.

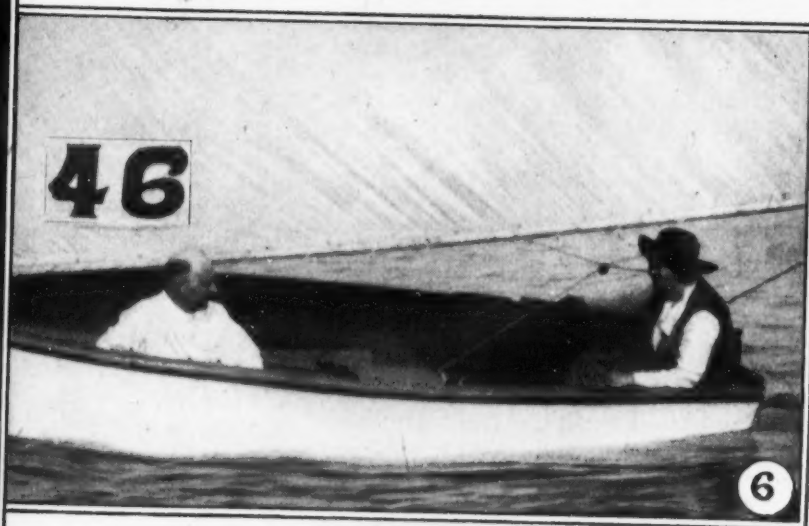
A program of original work for the holders of the Fellowship is outlined for each of the three years. In the first year the composer must write one important work for string quartet, and six short pieces for one or more voices with orchestral accompaniment, and separate transcription for voice or piano. During the second year he is to compose at least two movements of a Symphony for orchestra with transcription for piano solo or duet. A dramatic scene for one, two, or three characters with English, French or Italian words, and transcription for voice and piano is also prescribed; and an examination of vocal and instrumental works of the sixteenth, seventeenth, and eighteenth centuries is required, with a transcription into modern rhythm and notation of one work of that period.

During the third year an oratorio is to be written with English, French, Italian or Latin text (it may be a Solemn Mass, Requiem Mass, Te Deum, or Psalm). Or alternatively the musician may present a choral symphony with solos, chorus and orchestra in two movements, on a new or ancient poem; or a tragic or comic opera based upon a poem or book approved by the professor in charge of the department. The work must be transcribed for voice or piano. A portion of a Symphony or Symphonic Poem must also be written, which may be performed in public.

The holder of the Fellowship has the privilege of reversing the order of academic work, but it is required that the third year should see the completion of the symphonic work to be performed at the annual exhibition or elsewhere. If the composition of an important work, which will extend over two consecutive years, is undertaken, half of the composition may be submitted at the end of the first year.

Rehearsals for the production of Edgar Stillman Kelley's musical allegory "Pilgrim's Progress" have been begun in New Zealand.

Vacations End and Artists Make Ready for Season



Last Moment Glimpses of Musical Folk on Summer Pleasure, as the Fall Season Approaches and Concert Platform and Opera Stage Assert Their Attractions Once More

FAREWELLS to the tang of the sea and the breezy coolness of inland haunts are now in order. With the Indian summer coming apace, thoughts of the coming season are now stirring among the musically minded. Artists have paused for a photographic moment, before the return to town, and yielded glimpses of the delightful set-

tings in which they have passed their leisure. Somewhere in the Ozark Mountains, that reputed land of feuds—and stills—is the scene (No. 1) in which Percy Hemus, baritone, and Mrs. Hemus (Gladys Craven) are discovered. Taney County, Mo., is its geographical designation, and the couple are rehearsing a scene from the "Impresario" in which

they are to tour this season under the management of William Wade Hinshaw. Mary Mellish, soprano, greets one (No. 2) from the grounds adjoining her cottage at Lake George, N. Y. Miss Mellish, at the conclusion of a summer passed in this ideal locality, will again appear at the Metropolitan, and will also fulfill engagements in concert. Some time before tea was served one

day at the summer home of Regina de Sales, vocal teacher, at Rye, N. Y., this group picture (No. 3) was taken. In the party are (from left to right) Vi-comte de la Jarrie, Maurice Milmet, accompanist, Berta Reviere, soprano, Mrs. M. A. Perfall, Mme. de Sales and Vi-comtess de la Jarrie.

[Continued on page 6]

Prepare for Season as Vacations End

[Continued from page 5]

Charles Gilbert Spross, pianist and teacher, appears (No. 4) at the wheel of the Gaffly IV, one of two nautical craft which vie in our collection of pictures, and reputed to be the speediest boat in Canada. The scene is off Penetanguishene, on Georgian Bay, Ontario.

Erika Morini, violinist, has been passing the summer in and near her native Vienna. The photograph (No. 5) presents this young but distinguished artist in happy mood while at Semmering, the mountain resort near the Austrian capital. Miss Morini will return to America in late September.

"Brutal Beast" is the name of the sailboat in which one spies Phoebe Crosby, soprano (No. 6.) With a friend, she is manning the tiller for a sail over the pleasant waters in the vicinity of Marblehead, Mass. Rumor has it that a boat race was recently won by Miss Crosby, who will resume her concert appearances soon.

Mae D. Miller, teacher of voice (No. 7) has been summering at Paradox Lake, N. Y. The place is appropriately called "The Birches." Mrs. Miller this season will divide her time between her New York studio and several institutions in which she is "guest" instructor.

On the sands at Asbury Park, N. J., ensconced in a rocker, one sees (No. 8) Donato A. Paradiso, New York vocal teacher. "Snatching" week-ends away from his studio, this well-known coach contrived to pass a summer that held both work and play.

The "medicine man" in No. 9 is none other than Rafaelo Diaz, tenor of the Metropolitan, who recently attended a masquerade ball in this guise at Folwell Island, Me. Concert and opera will soon recall Mr. Diaz.

Helen Teschner Tas, violinist, was photographed (No. 10) as she was en-

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tering her motor in Amsterdam. The artist has been spending the summer in Holland, and has made appearances as soloist with the Amsterdam Concertgebouw, with Willem Mengelberg conducting. Mme. Tas will appear in concert in America this season.

The Catskill country recently called eloquently to Dr. Fery Lulek, teacher of voice. He is presented (No. 11) on a highland of the region where the phan-

tom crew of Hendrik Hudson were reputed to take their sport. Sessions are again in progress at Dr. Lulek's studio.

Virginie Mauret, interpretative dancer, was caught in the act of making a successful drive, in No. 12. Golf was one of the pastimes which occupied the artist during a recent vacation spent at Sacandaga, N. Y. Her programs with orchestra will again illustrate moods various this season.

R. M. K.

New Hampshire Fields Attract Musicians on Holiday Bent



At Whitefield, N. H., Where Estelle Liebling, Soprano, Visited the Walter Golde. Mr. Golde is Shown on the Left, Miss Liebling in Center and Mrs. Golde on the Right

ALTHOUGH Estelle Liebling is back in New York after her summer's holiday and Walter Golde, too, resumed on Sept. 8 his teaching at his New York studio, they were both at Whitefield, N. H., when this picture was taken. Miss Liebling visited her manager, H. Godfrey Turner, there in August and while there devoted some time to coaching with Mr. Golde, with whom she has been working on her recital repertoire for this season.

The Golde spent the entire summer at Whitefield, where Mr. Golde accomplished an almost Herculean task cataloging a large library of songs, hundreds of them new, recording their character, adaptability for concert programs, and other interesting data about them, which he will have for reference in his work. Mr. Golde's song "Sudden Light," a setting of a Dante Gabriel Rossetti poem, has just been published by the house of Ricordi. It will be sung by Miss Liebling in her recitals this year.

"Evening Mail" Launches Project to Advance Music in New York

Free Concerts to Be Given Under Auspices of Newspaper Published by Henry L. Stoddard—Charles D. Isaacson, Formerly Head of "Globe" Music Organization, Named Director—Liberal Space to Be Devoted to Art in News Columns

AN announcement of importance in the field of music and musical journalism was made last week by the New York *Evening Mail*. This daily has decided to make music one of its principal features, and for this purpose to organize a music department.

Charles D. Isaacson, for six years director of the *Globe* Concerts, and editor of the *Globe* music page, has been placed

in charge of the new department of the *Mail*. Concerts similar to those given by the *Globe* during the past six years will form part of the new intensive drive for musical propaganda. A liberal amount of space is to be devoted to musical comment and news as the most effective means of disseminating music knowledge in the community.

The idea is the fruition of the desire of several years of Henry L. Stoddard, publisher of the *Mail*. Mr. Stoddard is prominent in New York as a patron of the arts. It has long been his theory that the measure of a newspaper's influence is its attitude toward the artistic activities and welfare of the community. His purpose has been to promote a desire among the reading public for the cultural phases of life. His plans include the establishment of departments in art, literature, science and the important branches of intellectual activity. A beginning has been made by the organization of the *Mail* music department.

One of the factors that led Mr. Stoddard to launch his project with the venture into the field of music was the fact

that an organization already perfected, and long identified with musical progress in New York was at hand. The *Globe* concert organization had been built up to a point where it was a leader among musical activities in quarters where managerial efforts had yet failed to penetrate. The acquisition of Mr. Isaacson was the first step in the campaign of Mr. Stoddard. The *Mail* concerts will be formally instituted on the night of Sunday, Sept. 25, at the New York Hippodrome. Thereafter, at least one concert is to be given every evening, and on many occasions two and even more *Mail* concerts will be heard in the various music centers.

The announcement of the new project was made at a meeting in the Hotel Majestic on Friday, Sept. 9. Here were assembled the sixty-seven directors of the music centers in New York, and several hundred persons who had been identified with the work of Mr. Isaacson. The scope of the new scheme was outlined, and the workers offered their continued efforts in its behalf. The policy of the *Mail*, as declared in the words of Mr. Stoddard, is "to give an equal amount of space to art as has hitherto been given to sports."

"Globe" Plan Successful

The *Globe* concerts were organized six years ago by Jason Rogers, publisher, with Mr. Isaacson as director. The Family Music Column was instituted to acquaint the general public with musical affairs in terms that would be intelligible and interesting to the lay reader. The plan succeeded; the public responded, and music flourished in many places where no music of a desirable nature had been heard before.

During the first year concerts were given at the Public Library in East Fifty-seventh Street. Audiences multiplied, and soon new centers of activity were formed. Artists of higher rank and importance found in these motley gatherings an appreciation worthy of their best efforts. An auditorium suitable for the presentation of the best programs was found in the De Witt Clinton High School. One hundred and twenty-five music centers were formed during the six-year period. Of these more than half are now active, the others having been closed as the work of the organization was completed. It is in this progressive system of carrying on the work that the idea of the *Globe* Concerts is best exemplified.

An Educational Measure

The purpose was to acquaint the public with the best there is to be found in concert halls. In the words of Mr. Isaacson, it was never proposed to create beggars for musical fare. Good music was furnished free of charge until listeners displayed a proper and intelligent demand for it; then the work was done. The scene of activities was continually shifted.

During the past year more than 300,000 persons have attended the *Globe* series of concerts. In the six years during which Mr. Isaacson presided over the organization, 1524 concerts were given, with a total attendance estimated at 1,500,000. The *Globe* Music Club, formed to associate the active workers and proponents of the idea, has to-day a membership of 53,000. Among the honorary officers of the club are Otto H. Kahn, Adolph Lewisohn, Mrs. E. F. Sieberling, former president of the National Federation of Music Clubs; Mary Garden, Leopold Auer, Edwin Franko Goldman, and a host of other musicians. Concerts have been given by the most noted artists, and the *Globe* series has also proved a stepping stone for scores of musicians of lesser fame. With the departure of Mr. Isaacson, the *Globe* concerts will be discontinued.

Mary Garden and the Muratores to Sail for United States on Oct. 26

CHICAGO, Sept. 10.—Mary Garden, directrix of the Chicago Opera Association, together with Lucien Muratore, tenor, and Mme. Muratore, better known as Lina Cavalieri, soprano, of the same organization, will sail for the United States on the Olympic on Oct. 26, and are expected to arrive in Chicago about Nov. 3.

Sidney Howard's first play, the romantic costume drama, "Swords," now being presented at the National Theater, New York, has, according to report, attracted attention as a possible subject for operatic treatment, with production by the Chicago Opera Association in view.

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Dear MUSICAL AMERICA:

Perhaps you have noticed how much attention the press of the world devotes to Irish troubles and affairs. For a small country Ireland manages to keep in the limelight all the time. However, you may not have noticed that, at certain intervals the Irish put in claims for having produced nine out of ten of all those who have become celebrated in literature, music, arts, politics, the drama. Once upon a time, it seems to me, they put in a claim to the effect that Shakespeare was an Irishman.

So I was not surprised to see that Caruso was barely cold in his grave before they put in a claim that he was Irish. Says the *Dublin Weekly Freeman*, "Caruso's mother was Irish, born in Sligo. Her maiden name was Jessie Donoghue. Her sister, Annie, married a sea captain named Lawrence O'Rourke. And in Scotland, Caruso had himself photographed with Joseph O'Rourke, the captain's son. The McDermotts are related to Caruso through the Donoghues and Mary McDermott, aged twelve, now studying in the convent of Mercy at Strabane, is a remarkable musician."

As Arthur Brisbane says in the *New York American*, the Irish are everywhere. Their blood was in Wellington who helped the English beat Napoleon. You will find Irish names on South American battleships. Among the notable men of France were Marshal O'Neill and Marshal MacMahon.

Wherever there has been good fighting, you will find the Irish, never mind whether it is on the battlefields of Europe or in their own beloved Ireland, for they would rather fight than eat.

With regard to their present troubles, as one wit declared, they don't know what they want, but they'll fight till they get it. For once the wit is wrong. It seems they very much know what they want and they propose to fight and die whether they get it or not.

If Caruso had any Irish blood in him, it was certainly not shown in a disposition to fight, for a more peaceful man never trod the boards. His motto was a good deal like that of Gatti Casazza's "Pace mio dio pace"—"Peace at any price." Well, the good soul is at rest now anyway.

How little Caruso's death was expected is shown by a number of letters I received about the very time he passed away. One of them came from talented Myrna Sharlow of the Chicago Opera Association, who wrote from the Island of Capri as late as the first of August.

She says that during a two weeks' stay at the Grand Hotel Vittoria in Sorrento, she saw Caruso every day and was delighted to note the steady physical improvement, so it seemed safe to say that he was on the high-road to quick recovery. As his table was next to hers, she was able to notice that he ate nourishing food with evident relish. He went out in a rowboat to meet the daily steamers from Naples, always having a sea bath before he came back into the hotel. His spirits were not low. He retained his sense of humor and grimaced comically as of old. He still flicked his ear in the way that used to delight people in America.

Mme. Sharlow says that he was greatly beloved by all the hotel servants and

was especially amusing to his table steward.

His joy in his baby daughter, Gloria, was evident. Gloria writes Mme. Sharlow is a dear little thing, with sunny curls and big, beautiful eyes. She has her father's gift for friendliness. She is entirely unspoiled, despite the adulation she received on all sides. One day, she sat on Mrs. Caruso's lap. Caruso sang to her and she seemed enthralled. One of little Gloria's delights was to listen to the records of her father's voice, which she always recognizes. The Carusos brought a Victrola with them from America. This reminds me that long before he landed in New York, Caruso had been introduced to a large and admiring American audience by his early Victor records made in Europe.

One incident which Mme. Sharlow relates concerns a youth with operatic ambitions who came to Sorrento to have Caruso's opinion of his voice. The great tenor told him to come back the next day prepared to sing a bit from "Marta." He came and sang—not badly. Then, inspired by the young man's earnestness, Caruso himself sang what the youth had tried to sing. Those who heard him averred that all the old clarity and beauty of tone were there, with even a new quality that may have been due to the long enforced rest. So that all were sure that when Caruso was physically ready to sing again, he would have more to give to his public than ever before.

Right on that came the announcement of his death.

Charles Henry Meltzer sends from Paris to the *Weekly Review* of New York under date of Aug. 3 a letter in which he discusses Caruso's career in connection with the future of grand opera.

Charles Henry is one of the few left of the old band of clever writers which included James G. Huneker, Andrew C. Wheeler, who gained national reputation under the nom de plume of "Nym Crinkle."

Meltzer starts out by saying that had Gatti seriously counted on the return of the great singer, he never would have engaged Titta Ruffo, and other members of the Chicago Opera Association to offset Caruso's probable loss.

While Meltzer admits that Caruso had a voice such as no singer had for fifty years or more, he declares that he was not, in a high sense, an accomplished artist and does not rank as an interpreter with Jean de Reszke and that he owed his triumphs to one fact alone—his voice; not to his grace, or charm, or style, or fine intelligence.

Here I must absolutely disagree with our friend Meltzer, for as I have written to you before, Caruso's development as an artist, though it was on certain limited lines, was memorable till he reached the climax as *Eleazar* in "La Juive." I will agree with Meltzer that in some rôles such as the *Chevalier* in "Manon," as *Faust*, as *Julien*, as the *Crusader* in "Armide" he was not particularly successful, but in his own line, which ranged all the way from low comedy as *Canio* in "Pagliacci" to *Eleazar* in "La Juive," he was incomparable.

When Charles Henry undertakes to compare Jean de Reszke with Caruso to Caruso's disparagement, there I think his judgment errs greatly. Jean was a wonderful artist. He never was a tenor. He was a camouflaged baritone, which detracted from that *bel canto* which Caruso always gave us and which seems to be the distinguishing characteristic of the Italian voice. Between Jean and Enrico as men there can be no comparison.

Jean is an aristocrat. Cold, cynical, penurious.

Enrico was a peasant, warm, broad-minded generous to a fault, with large human sympathies.

Do you recall that awful disaster at a church fair in Paris when so many people, many of the best, perished in the flames?

Patti wrote to Jean for a subscription. He sent her a note for 100 francs. She returned it. She said he might need the money himself.

It was prophetic for he and brother Edouard lost their all in the war which devastated that part of Poland where they had their estates.

In reviewing the coming operatic season, Charles Henry expresses the hope that Gatti will not, in future, trust to the star system alone. Meltzer insists that the aim of opera managers in years to come should be to promote a widespread love of lyric drama, not to en-

courage a cheap love of stars, but to teach people to enjoy great lyric works. The works of Wagner, Verdi or Mozart should count for more than mere interpreters. We should cease to babble about casual singers and learn to love the works of the immortal masters. What asks Henry is a Farrar, or an Amato, or—yes, even a Caruso, weighed in the scales with Verdi or with Wagner? To which I will reply, what are the works of Verdi or Wagner, or of any composer, unless they are interpreted by a Caruso, a Farrar, an Amato, a Muratore, a Stracciari, a Schumann Heink, a Melba, a Patti, a Matzenauer?

How could we ever appreciate the works of the masters unless they were interpreted by worthy exponents, who give us the full measure of the value of the compositions? Why have so many operas, so many dramas failed? Simply because they were not properly interpreted? Why have works which at the time they were produced failed to convince the public, which works afterwards were acclaimed? Simply because it was only later that artists of sufficient ability were found to interpret these works.

Charles Henry says that what Caruso stood for was a mistaken system, which set interpreters above creators, and so, to hear his voice, we swallowed many operas which, of themselves, did not deserve to live.

That last point I won't dispute, but that Caruso stood for a mistaken system is a proposition that cannot be maintained. What he stood for was to give the public always the very best that was in him. He knew his value, that is true. He knew his powers, that is also true. But there is one thing he never did and that is slip shod work. So let us honor him now as the embodiment of conscientiousness allied to a phenomenal voice, unusual ability and always supported by indefatigable effort and study.

Edgar Stillman Kelley's "Pilgrim's Progress," a musical miracle play, is to be given at the Worcester Music Festival early in October. The rôle of *Christian* will be interpreted by Arthur Middleton, a singer of great distinction. The other leading rôles will be in the capable hands of Harold Land, Judson House, Fred Patton, Grace Kerns, while that of the *Wife* and an *Angel* will be rendered by Ottilie Schillig, who not long ago made her debut on the concert stage with such remarkable success that she moved at once into the first rank.

Next May the work will be given in Chicago. It was recently, you know, given at Plymouth, Mass., with extraordinary success. In September it will be repeated at the Mayflower Society Congress.

The wisdom and enterprise of Western University (Oxford, Ohio) in creating a professorship with a home and appointing Kelley to the position in order to give him absolute rest and freedom from care so as to enable him to do his best work, have been followed by similar action on the part of Miami University which has founded a fellowship for Percy Mackaye, the distinguished American poet and litterateur, whose work has been acclaimed by our most prominent and discriminating critics. Percy is the son of our old friend James Steele Mackaye, one of the first Americans to show the world that we can produce dramatists of the highest rank just as well as Europe has produced them.

Now it seems that the good example of these two educational establishments has been followed by Ann Arbor, Mich., which has invited Robert Frost to accept a fellowship there with no teaching duties and a comfortable salary. It is said that another one of the western colleges is about to follow on the same line.

Curious, isn't it, that these comparatively small Western colleges whose names are not as well known as those of the older foundations in the East are in the lead to create ideal conditions for persons of great talent whose work in music, drama, poetry might without such opportunity never reach the highest fruition of their abilities.

Charles J. Harris, a well-known musician, writes me from Boston that he recently called on the mother of Roland W. Hayes, celebrated Negro tenor now in London. The mother showed Mr. Harris a letter in which Hayes told of having sung for the British Premier, Lloyd George. Among the songs sung was the arrangement of the Negro spiritual, "Go Down Moses," by Harry T. Burleigh.

Lloyd George expressed himself as be-

ing highly pleased with the program and especially was he helped spiritually by the music of the Negro race.

Harris writes that as he read the letter, the thought came to him, perhaps "Go Down Moses" may have its effect upon the Premier in softening him toward the Irish cause and that it may be that unlike Pharaoh of old he shall not let his heart become too hardened to such a worthy cause. If Mr. Hayes by his singing should in any way, directly or indirectly, help the Irish cause, he will doubtless have many sons of Erin to hear him at his concerts on his return to America.

Surely a curious sidelight on the times. The great English Premier, worn and prematurely aged by the burden upon him, cheered by a Negro spiritual sung by a Negro tenor from America.

Miss M. S. Teasdale sends me word from Savannah, Ga., that she desires me to take up the cause of the Southern people and protest against continued singing by distinguished artists of "Dixie," "Suwanee River" and other well-known folk-songs. During last season, writes Miss Teasdale, in one of the largest Southern cities, a noted soprano presented a delightful program, artistically given. The audience was large, appreciative and warmly demonstrative. When enthusiasm was at its height, the singer—perhaps as a compliment from her point of view, to her warm Southern audience—sang as an encore, "Dixie." Of course, the audience wildly applauded. Patriotism and politeness demanded it, but the consensus of opinion of that cultured audience was embodied in the remark of one lover of music: "Why will a great artist so completely spoil a delightful evening of music by such an encore? We love 'Dixie,' but only in its right place. It is no compliment to a Southern audience to think that it is always so pleased to hear 'Suwanee River' or other airs of similar character. If we want them, we will make a special request for them right on the spot."

"So," says the lady, "dear singers, profit by this in your next concert tour, but as far as Southern airs are concerned, don't give them except they are demanded by 'special request' or 'out loud.'"

My reply to Miss Teasdale would be that the appropriateness of singing these Southern folk-songs must be determined largely by the way in which they were sung by the artists, presumably foreigners, and with particular attention to the fact as to whether the words and the sentiment of the songs were clearly brought out.

To illustrate my point. Some years ago a great prima donna at the Metropolitan about to go on a Southern tour, asked my advice with regard to what programs she should give. I told her that it might be well for her to vary her programs for the reason that while no doubt a large portion of the audiences would be like the audiences in other cities, namely, only fairly acquainted with the best in music, at the same time, there would be always a minority who would be critical as they had heard the best not only here but in Europe. I advised her, however, to study up just such songs as "Dixie" and "Suwanee River," to study them from the point of view of the words as well as of the music.

To this she replied, "But they have heard these songs sung so many times before."

"True," I replied, "but not as *you* will sing them. You will create a standard. You will show that there is more in these folk-songs than perhaps these Southerners themselves ever imagined and with your clearness of diction, your power of sentiment and your glorious voice, you will thrill them as they have never been thrilled before."

Whenever Geraldine Farrar gets into trouble, operatic, family or otherwise, I am sure to receive an anonymous letter signed "An American Mother."

So in connection with her recent trouble with her dear husband, Lou Tellegen, I received the following:

"Apropos of the domestic trouble in which Geraldine Farrar finds herself, as an American woman I'd like to say a word, for no doubt that unfortunate affair, like others, will be aired in the press *ad nauseam*. I have never met Miss Farrar, and never expect to meet her, but she is one of us; she has for many years been the inspiration of the American girl singer, and I think we should reserve our judgment and as much

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

as possible stand by her. So far, she has acted with dignity in keeping silent, and if we have any patriotism and right sentiment, we should remember that after all, she and not her foreigner husband should come in for first consideration.

"Hoping you will publish my card,
"Very sincerely,
"An American Mother."

I will admit that so far Mme. Farrar has acted with dignity in keeping silent, though it must have put a terrible strain upon her. However, it was unnecessary for her to say anything. The press and Tellegen did it all for her.

Benjamin de Casseres contributed to that excellent periodical, the *New York Times Book Review* of Aug. 21, an exceedingly clever article on "The Leaden Age of Boredom." Casseres defines boredom as "either a state of sanctified happiness or a state of sacrosanct stupidity."

He tells us that the era of boredom may easily make us the New Hyperboreans and as from the fathers of the Republic we received the priceless heritage of personal liberty; to posterity we shall leave a priceless bootlegacy. Of course, there will always be good people among us who will insist on going to heaven or hell in their own way, but in the perfect Era of Boredom they will be quickly suppressed.

As the coming Era of Boredom will

breed its moral code, so will it breed its own art and literature. The output of books will be under the strict supervision of a board of censors who will see that nothing but the obvious, printed in plain, unwhiskered words, gets into print.

Art will be confined to the usual magazine covers of the day, with the added attraction of the complete elimination of the female form. The national air will be the "Lullaby" from "Erminie." All private music will be abolished. Public concerts will confine themselves to Lydian measures played by mouth-organ orchestras. A single flute and a single harp will be permitted on Saturday afternoons. Rubber gloves will be distributed for encores, so as not to upset the intellections of the Yogis of Boredom.

In the blessed time to come there will be only two national holidays—Thanksgiving Day and Strawberry Festival Day. Any one caught celebrating the Fourth of July will be shot as a Red.

Public merry-go-rounds for adults will be erected in all the larger cities of the country. They will take the places of theaters, for the playhouse from time immemorial has always been of the devil and is the greatest enemy of boredom. Motto: Variety is the vice of life.

Eros and Bacchus shall pass away and leave not a jack behind. But the great god Bore cometh with the seven-league rubber boots.

Amen! says your

Mephisto

Eva Gauthier Achieves Renown As Explorer of Ultra-Modern Fields

(Portrait on Front Page)

THEY love to tell us that the public doesn't like to hear new things. And yet we know that it is what is novel that attracts attention. In the drama as in the opera, a new touch here in the way of a Robert E. Jones setting—not his "Macbeth," of course—a Reinhardt adjustment of the stage, a Gordon Craig thought on lighting, all these arouse the dear persons who constitute themselves judges of artistic entertainment from the somnolent condition into which they have fallen after many years of witnessing reactionary staging of dull plays. In the concert hall the unheard arrests attention, not alone because of its newness, but because the younger generation is trying with might and main to look into the future intelligently and not repeat once more the tragic non-acceptance of a genius by his own generation, because that generation's vision was limited.

Into the circle inhabited by these progressive spirits came Eva Gauthier several seasons ago, and they hailed her with a hearty welcome. That circle has grown these last years; nor has their idol stood still. Today she is an artist of far wider accomplishments than when first she was heard in New York. For hers is an active mind, ever alert to the finest shades of meaning in poem, song, painting, sculpture.

Think of what Eva Gauthier had the courage to do, and you will understand her unchallenged art-spirit. Trained for the opera she made her debut at Pavia in Italy in "Carmen" and also sang in London at Covent Garden, appearing in "Pelleas et Mélisande" in the rôle of Yniold which she had the privilege of coaching with Debussy.

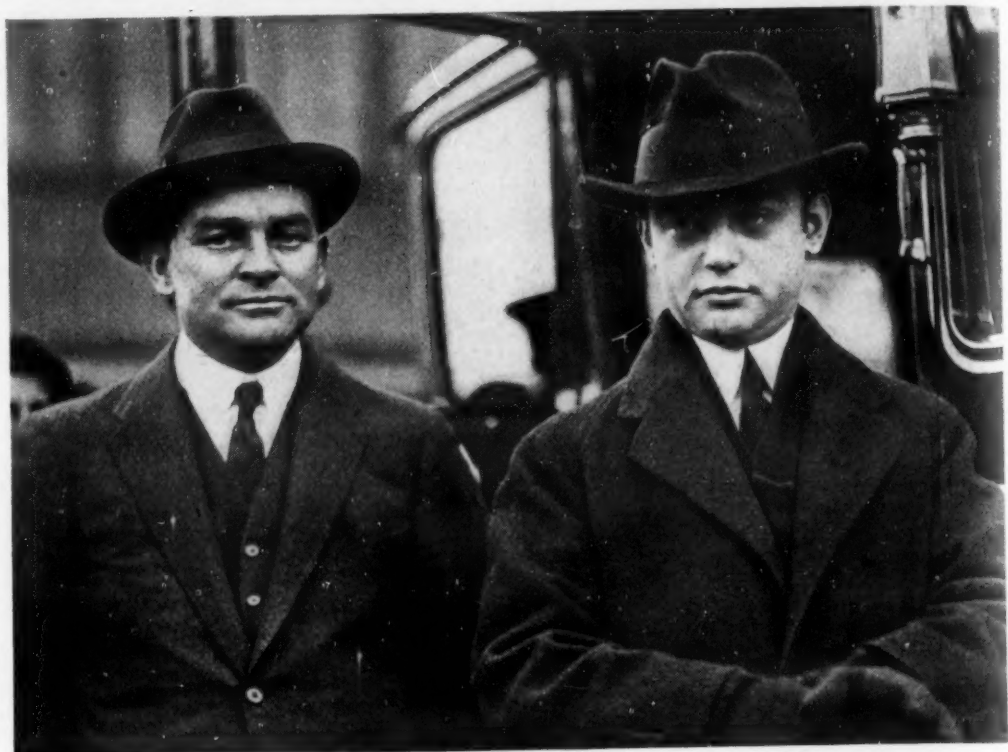
She spent some time in Java, heard there the folk music of the natives, music which, I am told, has had an important influence on the modern French school, Ravel and his confrères. She did not return to the opera stage. Eva Gauthier felt that there was something else to be done by her other than sing the cherished opera arias, which so many sing admirably. She resolved to devote herself to the study of the modern art-song in its highest manifestations. And when she appeared here and sang for us Leo Ornstein's "The Corpse," one of the most intense outbursts in all contemporary music (and one of Mr. Ornstein's most significant compositions), songs of Ravel that we had never heard, songs of Stravinsky, including the cat cradle songs with accompaniment of three clarinets; Respighi's superb "Tramonto," with string

quartet accompaniment; Samuel Gardner's fine Oscar Wilde settings, scored for voice, flute, oboe, clarinet, bassoon, two horns and strings, she occupied almost immediately a place of genuine distinction in the opinions of the most critical.

A whole series of modern programs she gave Sunday evenings season before last at the Greenwich Village Theater. Did the reactionary critics make the journey downtown to hear her? No, they were not there. (I think they must have been wallowing in the Sunday night miscellaneous program at the Metropolitan Opera House!) But there were just enough of the critical fraternity present to witness her superb achievement, an artistic venture which she undertook solely for the joy of artistic performance. There she sang moderns of all schools, including folk songs set by distinguished contemporary composers, among them Sinigaglia, whose Piedmontese folk settings she chose to sing. And there the Stravinsky "Berceuses au Chat" came to their first New York hearing; also the modern Spanish Albeniz, de Falla, Turina and the Italians, Casella, Malipiero, Pizzetti, Castelnuovo, Respighi.

It was very exciting. It opened new paths. And these new paths she has continued to walk, in her appearances in Boston last season and in other cities of this land. This year she will sing for us a wealth of engaging things, which she has chosen from the vast library of ultra-modern music. She has a rare capacity for learning the most difficult compositions, nothing baffling her, intervals that would stagger the rank and file of vocalists being seized by her with comparatively little difficulty. In her New York recital of the season we are promised a group by the amazing group of French "ultras" who call themselves "The Six," among them Darius Milhaud, Louis Durey, Georges Auric, Arthur Honegger, Francis Poulenc and Germaine Tailleferre. Arnold Schönberg we will have in a group hitherto unheard here, and there will be modern English works of Arnold Bax, John Ireland, Eugene Goossens and American songs, two Amy Lowell poems set by Carl Engel, who makes his home in Boston. There will be other things, too; but let them come as a surprise when Mme. Gauthier issues her program. The names I have mentioned are by no means a complete list of the noteworthy presentations Eva Gauthier has made. In her recitals she has also given us premières of Erik Satie, Albert Roussel, Maurice Delage, the Russians Catoire and Medtner, the English Trull Bridge, Norman Pettiblin and the Americans Charles T. Griffes, Wintter Watts, Nat

Levitzki Sails for New Zealand Following Triumphs in Australia



Mischa Levitzki and Frank Tait of J. & N. Tait, Australian Concert Managers, from a Photograph Made After the Pianist's Arrival in Melbourne

MISCHA LEVITZKI, having completed the Australian tour originally arranged, will open his New Zealand season in Auckland on Sept. 19. Judging from his triumphs in Sydney and Melbourne it is expected that he will give at least fourteen recitals in New Zealand, after which he will return to Mel-

bourne and Sydney for three farewell appearances in each city.

The tour will wind up in Perth after which he will sail for Egypt. He plans to spend the greater part of the coming winter there and in Italy and will not return to America until the summer of 1922.

Schildkret, Bainbridge Crist and Mabel Wood Hill.

In her study of this ultra-modern music for the voice, Mme. Gauthier has found much that is worthy of presentation written for voice with stringed and wind instruments, rather than with piano alone. And so she has given recitals of what she well terms "vocal chamber music." They have been among the most interesting programs heard in New York in the last decade. We can only wish her well in her finely artistic mission and hope that her circle of admirers will grow and grow from year to year, as it has in the past. To her every living composer owes a debt of gratitude for her interest in contemporary vocal music and her protest against the standing still of music as an art. For without Eva Gauthier the music of composers, who, in the words of the crowd, "are a hundred years ahead of their time," would never be heard.

A. WALTER KRAMER.

TO SEEK PUBLIC SUPPORT FOR CARUSO ENDOWMENT

Artists, Music Trades and Managers Promise Co-operation in Scholarship Fund Project

The Permanent Committee of the Caruso American Foundation will convene the latter part of September to consider final plans for the raising of a million-dollar fund to be used for scholarships and prizes for deserving artists in America. The Provisional Committee headed by Dr. Antonio Stella, has been mapping out a definite program which will be carried out by special committees working among the music trades, artists, concert managers, teachers, musicians and associations of music lovers. The General Committee will appeal to the public at large.

The formation of the special committees will be undertaken when the plan is ratified. Dr. Stella's aides are Stefano Miele, National Master of the Order of the Sons of Italy; Dr. A. H. Giannini, president of the East River National Bank, and F. H. La Guardia, president of the New York Board of Aldermen.

The responses received to date at the temporary headquarters in the Woolworth Building, New York City, indicate the fullest co-operation of the music trades and musicians. According to Joseph Mayper, executive secretary of the committee, contributions will probably be sought through memorial concerts at which prominent artists will be asked to donate their services. The fund

will be swelled by a percentage of box office receipts of artists on tour, the allotment of part of the proceeds from sales of musical instruments, and direct subscriptions.

Alberto Bimboni, president of the Lega Musicale Italiana, reports that plans for the memorial which the Lega expects to erect in the Metropolitan, are progressing favorably. The fund being collected by *Il Progresso Italiano-Americano* now amounts to \$6,300.

UNION AGREEMENT IN SIGHT

New York Orchestral Players Near Compromise with Managers

Committees of the newly-formed New York Local No. 802, Associated Musicians of Greater New York, met representatives of the local symphonic organizations last week in an effort to adjust labor conditions for the coming season. The rehearsal problem centers about a desire of the conductors that there be five weekly rehearsal periods, as was customary several years ago. Five public performances a week are also asked by the orchestra managements. Although the musicians, as represented by the executive board of the American Federation of Musicians, have not assented to this arrangement, it seems probable that a compromise may be effected on the basis of nine, "services," including rehearsals and concerts, in a week. The wage schedules of last season may be continued.

Musicians in the theaters have been represented by a committee which met recently with the board of governors of the International Theatrical Managers' Association. The musicians were asked to accept a reduction which, in some cases, amounted to fifteen per cent. This proposal is now under consideration by the national organization.

Prize Offered for Military Band Competition

William Laurier, conductor of the Buddies Band, an organization composed of war veterans, announces a prize contest for the best composition for a military band. The prize will be \$200, and the contest will end June 1, 1922. The competition is open to any American-born musician who has received his entire musical training in the United States. A separate contest will be held for compositions to be submitted only by musicians of bands of the United States Army. The headquarters of Conductor Laurier is at Seventh Avenue and Eleventh Street, New York City.

SCHUMANN HEINK IN OCEAN GROVE RECITAL

Great Audience Pays Spontaneous Tribute When Contralto Sings

OCEAN GROVE, N. J., Sept. 12.—With a freshness and beauty of tone undimmed by advancing years, Mme. Ernestine Schumann Heink sang to a great audience gathered here at the auditorium on the evening of Sept. 5. No more memorable recital has been given in Ocean Grove this year and the tribute paid the famous contralto was one that came from the hearts of her hearers.

In response to the ovation at the close of the program Mme. Schumann Heink advanced to the edge of the platform and told her audience that she had reached her sixtieth year and that she was the grandmother of ten children. It was a testimony to the healthy climate of America, she said, and she expressed a fond hope that she might sing on for years as she had in the past. Then, at someone's request, she sang "The Star-Spangled Banner." During this moment the electric emblem at the back of the stage rippled its accompanying message, and the soloist turned and regarded the flag with a pose that expressed pride and reverence.

The opening numbers were "Ah, rendimi mitrane," by Rossi; "Mon coeur s'ouvre à ta voix" from Saint-Saëns' "Samson et Dalila," and "Ah, mon fils," from Meyerbeer's "Le Prophète." To these were added as an encore MacDowell's "Thy Beaming Eyes." A later group included Lieurance's fascinating "Indian Love Song," Ward Stephens' "Have You Seen Him in France?" in which the singer revealed contrasting depths of expression, and three compositions by her accompanist, Frank La Forge, including "Flanders Requiem," "To a Messenger" and "Where the West Begins." These also evoked great applause.

In her final group the contralto gave Reichardt's "When the Roses Bloom," "Erk König" and "Heidenöselin," by Schubert, Hueter's "Pirate Dreams" and Ardit's "Bolero." Infinite grace and consummate artistry characterized the entire program. Seldom does one hear pianissimo measures sung so exquisitely as Mme. Schumann Heink sings them. Mr. La Forge won success in his solo playing as well as in his accompanying. He gave two Chopin numbers, the Impromptu in F and the Polonaise in A, his own "Romance" and a Dance by Beethoven. To these were added two encores. The extra numbers of Mme. Schumann Heink included "Stille Nacht," by request, and "The Rosary."

G. C. T.

Elly Ney to Begin First American Tour Next Month

Mme. Elly Ney, who will make her first American tour this season, is sailing on the Rotterdam from Cherbourg on Sept. 21. Mme. Ney's début is announced for the afternoon of Oct. 15 at Carnegie Hall. Her engagements will include appearances as soloist with the New York Philharmonic Orchestra in New York and Brooklyn, the Detroit Symphony, a Metropolitan Opera House Sunday evening concert and also as soloist at one of the Strauss concerts when she will play the great composer's "Burlaque," Dr. Strauss himself conducting.

CHICAGO, Sept. 12.—George M. Lipschultz, violinist, has accepted the position of musical director and solo violinist at the Pantheon Theater. When only seventeen years old Mr. Lipschultz appeared as soloist with the Chicago Symphony, and later was for three seasons concertmaster of the Ballman Orchestra.

Gatti Visits Vienna on European Travels



Abroad with Gatti-Casazza, General Manager of the Metropolitan—A Budget of Pictures Taken in Vienna Last Month

Spending the summer abroad as in years before the war, General Manager Gatti was a visitor to the Austrian capital in August, where he heard singers and arranged important matters for the coming Metropolitan season, which will include the young Viennese composer, Erich Korngold's opera, "Die tote Stadt." With him were Artur Bodanzky, Giuseppe Bamboschek and Carlo Ed-

wards of the Metropolitan musical staff and Otto Weil of the business staff.

At the tomb of Beethoven are seen in No. 1, reading from left to right, Bodanzky, Gatti-Casazza, Gerda Henius, an American soprano who has been studying in Italy for the operatic stage, and Bamboschek. Before the statue of a military hero in No. 2, Gatti and Bodanzky paused with Miss Henius for the photographer. Mr. Gatti alone in No.

3 stands before the tomb of Mozart. Would that his visit to this shrine might bring forth a long hoped for "Don Giovanni" revival! From left to right in No. 4 we see Mr. Edwards, Mr. Gatti, Mr. Bamboschek, Mrs. Weil, Miss Henius, Mr. Weil, Mr. Bodanzky and Mr. Villa, secretary to Mr. Gatti. Miss Henius accompanies Conductors Bodanzky and Bamboschek on a carriage drive through Vienna in No. 5.

CHANGE OPERA FOR SAN CARLO OPENING

"Forza del Destino" to Lead Week—New Artists Will Appear

The San Carlo Grand Opera Company, which begins its annual fall engagement at the Manhattan Opera House on Sept. 26, announces a repertoire of standard favorites for its opening week, including four works by Verdi, two by Puccini and one by Bizet. The opening performance will be Verdi's "La Forza del Destino," with Bianca Saroya, soprano; Agnes Kraemer, mezzo-soprano, both new to the company, and Joseph Royer, baritone, who rejoins the organization after a year's absence in Italy. Others in the cast will be Pietro de Biasi and Natale Cervi, basses, and Sylvia Tell, *première danseuse*. "Carmen," which was to have been sung on the opening night, has been transferred to Friday night on account of the late arrival of Esther Ferrabini who will assume the title rôle. Tuesday night, "Rigoletto" will be sung with Mr. Royer in the name-part, Josephine Lucchese as Gilda, Giuseppe Corallo as the

Duke and Miss Kraemer as Maddalena.

Marie Rappold will be guest artist on Wednesday night in "Aida" with Nina Frasconi making her first appearance in the company as *Amneris*. Mr. Tomasini will be *Rudames* and Gaetano Viviano *Amonasro*. Thursday night, Anna Fittzu will sing for the first time this season, in "Bohème," with Madeleine Keltie as *Musetta* and Mr. Corallo, Mr. Royer and Mr. De Biasi completing the cast. Esther Ferrabini will make her re-entry into the organization on Friday night in the postponed "Carmen" in which she will be supported by Romeo Boscacci as *Jose*, Miss Keltie as *Micaela* and Mr. Royer as *Escamillo*.

At the Saturday matinée, Miss Fittzu will be heard as "Madama Butterfly" for the first time in New York, with Maria Winetzkaya, the Russian mezzo-soprano, new to the San Carlo forces, as *Suzuki*. Mr. Corallo will be the *Pinkerton* and Graham Marr, formerly of the Century, Boston and Chicago companies will join the company, singing *Sharpless*. "Trova-tore" will be sung Saturday night with Miss Saroya and Miss Keltie, Mr. Tomasini, Mr. Viviano and Mr. De Biasi in the cast. There will be three conductors during the week, Arturo Papalardo for the four Verdi operas, Carlo Peroni for "Bohème" and "Carmen" and Henry Hadley for "Butterfly."

BOSTON GIVES SUPPORT TO SOCIETY OF SINGERS

Advance Sale Indicates Successful Season for Presentation of Opera in English

BOSTON, Sept. 12.—The Boston Society of Singers has commenced rehearsals for the coming season of Grand Opera in English at the Arlington Theater. The box office has been opened for the sale

of tickets, and if the immediate response is any indication, the season of opera in English is destined to be successful.

Edward M. and Henry A. Beck have secured a roster of capable principals. A partial list includes such sopranos as Helen Allyn, Helena Morrill, and Clara Shear, the latter a native of Boston and a brilliant coloratura soprano, for whom Edward M. Beck is predicting a striking success in her coming début in "Lakmé."

Among the contraltos the names of Stella de Mette and Elva Boyden are noted. Rulon Y. Robinson and Norman Arnold will be the tenors, and Stanley Deacon and Robert Henry the baritones. Edward Orchard and Herbert Waterous have been secured for the bass rôles. Other contracts are now pending with operatic artists. Max Fichandler and Frank Waller are to conduct the performances. H. L.

Paderewski Withdraws Ranch from Public Auction

LOS ANGELES, CAL., Sept. 10.—The Paderewski ranch, which was to have been sold at public auction, was withdrawn from sale on Friday, Sept. 9, when only one bid of \$140,000 was received for the 2500 acre tract which is valued by Mr. Paderewski at half a million. The bid was made by a Los Angeles syndicate. It is said that Mr. Paderewski intends to donate the proceeds to Polish sufferers. W. F. G.

Schumann Heink

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MUSICAL AMERICA'S WEEKLY

Choral Life of Great Catalonian City Centers in Barcelona's Orfeo Catalá

BARCELONA, Aug. 22.—Though the artistic and intellectual life of this musical city on the Mediterranean remains more or less in suspense during the summer, the musical activities of the great "Orfeo Catalá," the focus of Catalan choral song, and the truest possible expression of what they call *Catalanismo* in Barcelona, are never entirely given over. In this magnificent concert hall, which has few equals in other capitals, a number of notable choral concerts were given this summer under the direction of the Master Lluís Millet, director of the "Orfeo Catalá," some of them presenting the best work of the Spanish choral composers of to-day.

Music from Kieff and Rome

Yet it is by no means the music of the Spanish, in particular the Catalan composers alone which is heard at the "Orfeo" concerts. Earlier in the season the choir of the Sistine Chapel in Rome gave an admirable concert in its great hall and Pablo Casals, known in America as the great solo 'cellist, but here esteemed as, perhaps, the greatest of Catalan conductors, gave a whole series of inspiring symphonic concerts with his orchestra. Then, too, the Ukrainian Chorus, which, under its conductor Koschitz, has been singing with such success in Paris, London and Berlin, gave a concert here which aroused great enthusiasm. Koschitz, after he had made the acquaintance of some of the folk-song chorus music of Catalonia, declared that upon the return of his organization to Kieff, one of his first plans to be carried out would be the giving of a program of Catalan chorus music in the Ukrainian capital. The United States, too, was represented on one program of the "Orfeo" chorus proper by two choral numbers by Kurt Schindler, "La Nuvia Malaurada" and "Kalinka."

At this same concert a particularly fine group of choruses by native composers



The Hemicycle of the Orfeo Catalá, Barcelona's Magnificent Concert Hall

was presented: Lluís Millet's own "El Cant de la Senyera," a "Canço de Nadal" by Pérez, numbers by Sancho Marraco, Morera, Cumellas Ribo, Nicolau, all names illustrious in this field of composition, and also the Marcelline Mass of Palestrina. The sight of this large chorus—all the men wearing the typical Catalan cap, the *barretina*, and the women the traditional white *mantellina*—is extremely picturesque; and the singing of the Catalan national hymn, "Els Segadors," by the Orpheonists at the close of their concerts, invariably brings the entire audience to its feet in a frenzy of applause, to do homage to its belligerent stanzas.

Millet Authority on Folk-Song

Lluís Millet, incidentally, the conductor of the "Orfeo Catalá," is the author

of a valuable monograph, "De la Canço Popular Catalana," which covers the history and development of Catalan folk-song in an authoritative and interesting manner, and given fascinating specimens of the genus which Kurt Schindler has introduced to Americans in choral form. Numbers such as "A la Vora de la Mar" ("On the Shore of the Sea"), the "Nines de Cerdanya" ("The Children of Cerdanya") and the ancient *virelai* "Imperaytz de la Ciutat Joyosa," show the essential ingenuity and plenitude of varied forms which the folk-songs of Catalonia offer in such rich profusion, and make it easier to understand the tremendous vogue of choral singing among the Catalans. And only a true love for choral song would find concrete expression in so splendid a concert hall as the "Orfeo Catalá."

English and Italian Novelties At London Promenade Concert

LONDON, Aug. 25.—Italy and England both had their innings at two of the recent "Prom" concerts here, though the works heard were not of the importance of Järnefelt's "The Promised Land" suite for orchestra which preceded them as the novelty of a previous concert. A central feature of the concert which introduced the Italian novelty was the playing of the Brahms' Violin Concerto by Lena Kontorovitch, whose interpretation of the solo part was marked by a gentle elegance appropriate enough in the slow movement, but not sufficiently virile for either the first movement or the concluding Rondo.

An Immature "Twilight"

Francesco Santoliquido was the composer of the symphonic sketch, "Crepuscolo sul Mare," which served to introduce him as one of the pioneers of the newer musical movement in Italy. It seems a pity, however, that one of his later works was not preferred to present him to a London audience, since this "Twilight" dates from the composer's student days, and exhales immaturity from every page. There is no gainsaying the fact that, as the work of a young writer of twenty-two or twenty-three, it shows great promise; and there are undeniable suggestions of graceful phrasing and warmth of harmony. The development of the composition and its orchestration, however, is lacking in interest. It is to be hoped that his later work, "The Perfume of the Saharic Oasis," will give us a happier view of his gifts.

A York Bowen Piano Concerto

The next "Prom" concert to introduce a new work gave place on its program to

the York Bowen Second Concerto for piano, the composer playing the solo part. The large audience seemed delighted with the work, which, if somewhat superficial, is at any rate very effective. Holst, another native English composer, was represented by three movements of "The Planets," which he conducted himself, being received by the audience with much enthusiasm. The fact that but three movements of the suite were presented made the aridity of the work only the more apparent. None can deny Holst the superior gifts as a creative musician which he possesses; but in "Mars" and "Saturn" they seem to be expended vertically rather than horizontally, and the interest becomes purely one of color, since rhythm and phrase are respectively labored and insignificant. In "Jupiter" Holst is more natural, though the tune in folk-song style has a slightly commonplace ring. The same concert supplied admirable performances of Dvorák's "New World" symphony, and the imaginative "Manfred" overture by Schumann, which formed the opening number.

Musical Viewpoints in New Non-Musical Books

LONDON, Aug. 26.—In this city, where books published all over the world arrive sooner or later, it seems worth while at times to show that a book does not necessarily have to be a musical one in order to have interesting musical connotations. George Calderon, for instance, in his "Tahiti," establishes some beautiful analogies: "I rejoiced in the brilliant

simplicity of this tropical vegetation. . . . One does not get this vivid brilliancy without paying for it in the loss of other qualities; for though tropical beauty strikes, as it were, deeper notes and higher notes than we are accustomed to in our Northern music, like a tune played on a longer keyboard, yet it is a very plain and artless tune; it lacks those delicate shades and chromatic nuances which our Northern beauty crowds into its more limited range. . . . The beauty of the South Seas is not all honeyed; there is a sharp flavor in it. Nature is bountiful in Tahiti, but she is still nature, benign, but inflexible; and her character is reflected in her children. Their songs are shrill and wailing. . . ." In addition we learn from Calderon that the Tahitians' musical instruments are drums, flutes, pan-pipes and conchs, just as the Blessed probably had on the Greek islands; and that their tunes are built up on a five-note scale, from G flat to E flat above, which scale, so far as is known, coincides with that of the music of the spheres. Speaking of Marae, a Polynesian maid, Calderon says: "I asked her what they do of an evening. She said: 'One evening we sing; another we go to bed.'"

In Eckart von Sydow's "Die Kultur der Dekadenz" ("The Culture of Decadence"), dedicated to the memory of Charles Baudelaire, we have some interesting considerations anent "Decadent Music," in one section of the volume, which concentrates on the French impressionist Debussy as the most striking example of the decadent in the art. Says von Sydow: "His music invents the tender dissonance, the flattering discord, the caressing, harmonic box on the ear. As one can see, the negative principle predominates, as is always shown to be the case in decadent productions. As regards the emotional content of Debussy's most important works, both his friends and foes agree. They all draw comparisons which mention an opium that intoxicates; they all agree that this music is permeated by the spirit of weariness, of bloodlessness, that it is spineless, molluscular, lame, dragging; that its atmosphere is grey, hopeless and melancholy, radiated by a restless excitement."

Has the Opera Stage Lost a Potential Star?

BRUSSELS, Aug. 26.—There has been singing at the Ecole de Musique de Saint-Josse-ten-noode-Schaerbeek recently by a young artist, Mme. Philipart, by name, who has revealed herself as the possessor of extraordinary vocal gifts. She is a dramatic soprano with a voice of exceptional and exquisite quality, a perfected technique, an unusual temperamental endowment, youth, and a most attractive stage presence. In short, she has all that is needed to insure for her a most brilliant career on the operatic stage. Unfortunately, however, this rare songbird is married to a young university professor, does not dream of taking to the stage, and will probably never appear on the boards. It seems wrong that the world should be deprived of a talent so evidently out of the ordinary.

Saint-Saëns Plays for Last Time

DIEPPE, Aug. 23.—At a recent concert in the Dieppe Casino, at which Camille Saint-Saëns played various of his compositions with orchestra accompaniment, before an audience of more than 2000, he received an ovation. Much moved, the venerable master acknowledged the honor paid him in a short speech, in which he said: "I have been playing in public for the past seventy-five years. I am playing to-day for the last time, and I thank you from the bottom of my heart for the reception you have given me!"

Coburg Woman Writes Opera

COBURG, Aug. 30.—Carita von Horst, daughter of the deceased American Consul, D. J. Partello, of this city, has completed a three-act opera in the modern style, entitled "Die Beiden Narren" ("The Two Fools"), which will have its premiere at the Coburg Landestheater this coming season. The opera is a serious one, and its action is laid in the Middle Ages.

Chaliapine Sings for the Starving

RIGA, Aug. 27.—Chaliapine, the great Russian bass, like many other of the Russian artists, is devoting his art to the relief of his starving fellow countrymen. He gave a concert not long ago at the Opera House in Riga in aid of the famine victims. Bills announcing the concert were posted the night before and despite the high price of tickets, a crowd at once began to gather at the box office, which did not open until 10 o'clock the following day. At midnight the police fired shots in the air in a vain attempt to disperse the crowd. Chaliapine has also addressed an appeal to the League of Artists in Berlin, in which he says: "The hunger from which millions are now suffering revives in me recollections of my own experiences in 1891. My friends will remember that hunger not only causes physical suffering, but also depresses the spirit. Everyone must give prompt and generous assistance!"

Scandinavian Folk-Dance Congress

COPENHAGEN, Aug. 27.—The recent folk-dance congress held in this city brought together some 700 representatives of the art from Denmark, Sweden, Norway and the Faroe Islands, and offered wonderful opportunities for musical collectors of the old traditional folk-dance tunes of the Scandinavian races. The old tunes as well as dances live on in the peasant populations of these lands, and a reunion of this kind is apt to bring to light valuable and little-known airs.

Caruso's Last Caricatures

NAPLES, Aug. 26.—The well-known newspaper, *Il Mattino*, of Naples, on Aug. 4 published the three last caricatures drawn by Caruso only two days before he died. The lines of the drawings are delicate, reduced to the minimum needed for an expression which one feels to be exact, and with nothing sad or bitter about them.

SURVEY OF MUSIC IN EUROPE

FREDERICK H. MARTENS, Foreign Editor



Munich Festival Plays Present Mozart and Wagner Masterscores

MUNICH, Aug. 25.—Munich's summer season of festival plays began most auspiciously this year with the presentation of Mozart's "The Marriage of Figaro" at the Residenztheater, Bruno Walter conducting, before a large and enthusiastic audience, a performance which did honor to the traditions of artistic merit established by these festival play seasons at the Bavarian capital long before the war.

Mozart Sung in Proper Ambient

The Residenztheater in Munich, in which "The Marriage of Figaro" was presented, is the ideal place of performance for the work. The delightful wealth of Rococo ornamentation which is a feature of its architecture reflects the spirit of the Mozartean score, and the smaller stage of this building of Cuvillié is much better adapted to the performance of these operas than the enormous spaces of the Nationaltheater. Munich will always offer something unique in these Mozart performances within the magic frame of the Residenztheater, something which other operatic stages do not possess. The beautiful *mises-en-scène* of Anton v. Fuchs, the stage director of opera in Munich gave the final touch of perfection to the performances both of "Figaro" and the "Abduction from the Seraglio."

Artists Carried Away by Enthusiasm

Bruno Walter's conducting displayed the full charm of the score at its best. The artists threw themselves heart and soul into the interpretation of their rôles, easily communicated their enthusiasm to the audience. Feinhals was *Almaviva*, Ivogün *Susanna*, Lohbing *Bartolo*, Mme. Willer *Marcellina*, Mme. Reinhardt *Cherubino*, Schützendorf *Figaro* himself; while Geis was *Antonio*, Nelly Merz the *Countess* and Seydel the *Basilio*. This was the cast which, under Walter's direction, sang and acted with love and liking for the work in competition with the playing of the orchestra, also intoxicated with the Mozartean charm. The let-down in the finale of the closing act is, after all, incidental, and does not weigh in comparison to the beauty of the remainder of the work, an opinion which the entire audience indorsed by its reception of the opera.

No Applause at "Tristan."

Bruno Walter also conducted the "Tristan and Isolde" performance at the Prinz Regententheater with Otto Wolf as *Tristan*, Gabriele Englerth as *Isolde*, and Paul Bender as *King Mark*, a noble performance of a noble work, perhaps the most unified, as regards the collaboration of the vocal and instrumental artists, given at these festivals. Gabriele Englerth gave herself up with passion to the task of expressing in tone all that Wagner had tried to put into the expansive melodic lines of *Isolde's* part, and though she was, at times, somewhat theatrical, the sonorous effect of her fine voice did not fail to move. Wolf is her superior, however, and plays upon the wonderful vocal instrument which he possesses with conscious ease and noble balance as *Tristan*. Bender's *King Mark* was also a warm, powerful performance of the part, perfect both artistically and technically. Luise Willers as *Brangäne*, and Carl Seydel (who sang the "Seaman's Song"), as well as Brodersen, the *Kurwenal* were entirely satisfactory; while the orchestra furnished the wonderful tonal background for the singing in a masterly manner. The "Parsifal" performance, too, was one which in its ensemble effect could hardly be improved upon, and the scenic effects which Anton v. Fuchs supplied for the Prinz Regententheater stage added their quota to the religious solemnity of the work.

The "Nibelungen Ring"

The performances of "Rheingold" and "Walküre" were followed by the presentation of "Siegfried," all conducted by Dr. Carl Muck in a manner in keeping with the monumental grandeur of the



Anton v. Fuchs, of the Opera in Munich, Who Staged the Festival Performances of "Figaro" at the Residenztheater, and "Parsifal" at the Prinz Regententheater

trilogy. Though Muck has a positive concept, confirmed by the experience of many years, however, and is able to carry it out admirably so far as the orchestra is concerned, he cannot always establish it in the case of the individual singers, far less dependent upon his beat. Hence the orchestra would rejoice us

with its magnificent expression of Wagner's music, giving it its full share of glorious vitality and moving power, while the scenic and vocal picture did not always accord with it. In "Siegfried," Paul Bender among the singers ranked first in his splendid versions of two such widely differing rôles as those of the *Wanderer* and *Hagen*; he controls his vocal means with such perfected art that these two figures appeared before the audience as though modelled in bronze. Berta Morena was apt to be more gentle than heroic; yet when she allowed her voice to assume its fuller, more metallic tones she made a worthy *Brünnhilde*. Wolf's *Siegfried* disclosed a well-formed tenor, and the *Nibelungen* pair, sung by Schützendorf and Seydel, were admirable in their rhythmic exactness. Though their parts were lesser ones, Brodersen's *Gunter*, Nelly Merz's gilt-edged version of *Gutrune*, Luise Willer's lovely, songful *Waltraute*, Gillman's *Fafner*, Hermine Bosetti's somewhat indisposed *Waldvogel*, and Mme. Farber-Strasser's *Erda* should be mentioned.

Harvard Glee Club Praised in Italy

ROME, Aug. 21.—In this city, as well as in Milan, Venice and other Italian cities in which it sang, the Harvard Glee Club was accorded the warmest praise, a praise which its singing deserves. At the concert in the Conservatorio here, given under the auspices of the American Consulate, the chorus, responding to the splendid leadership of Archibald Davison, sang with sonorous effect and artistry choruses by Händel, Rubinstein, Morley, Allegri and Palestrina.

Temple of Music to Be Dedicated in Spanish Capital

MADRID, Sept. 15.—Plans for the dedication of a "Temple of Music," which will provide a suitable edifice for the giving of gala concerts, are nearing completion. The movement is sponsored by the Asociación de Profesores de Orquesta of this capital, and will not be under political patronage. A handsome building has been leased and will be remodeled for the purpose.

"Requiem" in Minster and Last Concert of Salzburg-Mozart Week

SALZBURG, Aug. 20.—The Salzburg-Mozart Week of concerts came to a conclusion some days ago with a matinée concert and a performance of the Mozart "Requiem" in the Salzburg minster, a performance of moving effect, in which the solo parts were sung by Mme. Mihacek, Mme. O. Bauer-Pilecka, Dr. Hans Winkelmann, of Schwerin, and R. Mayr-Wien, the last-named singer a native of the Mozart city. The concluding matinée, which followed the performance of the Mass, being given two days afterward, was a particularly happy musical event.

Hymn and Motet as Intermezzo

Director Paumgartner had selected for this closing concert the *Divertimento* in D, for two violins, viola, bass and two horns, with its menuet, which unfortunately, is at the present day largely abused by the café orchestras, who play it as "an effective salon composition"—it is the menuet with the songful Adagio—together with a quartet in concert style in E Flat for oboe, clarinet, horn and bassoon, with accompaniment of two violins, viola, two oboes, two horns and bass, in which the Vienna artists, M. Wunderer, oboe; F. Behrends, clarinet; Karl Stiegler, horn, and Hugo Burg-hauser, bassoon, once more proved themselves masters of their instruments. An intermezzo of most expressive and moving quality was provided by the singing of the "Adoramus" hymn, for four-part chorus and organ, as well as of the "Ave Verum" motet, both of them accompanied on the organ by Sauer, the concertmaster. The motet, in which the orchestra also furnished an accompaniment, was particularly beautiful as sung, and was presented with wonderful de-

licacy and nuance in the delivery of the dynamic effects. The concert was brought to an end with a spirited and glowing performance of the C Major Symphony.

Elly Ney Plays

At the second-last symphony concert, Director Paumgartner on one occasion yielded the bâton to the Bonn conductor, Willy van Hoogstraaten, who proved himself a good Mozart interpreter. Elly Ney—this famous pianist has recently found herself obliged to contradict various rumors which declare she is a descendant of Napoleon's "bravest of the brave," Marshal Ney—the wife of the conductor last-named, presented the Mozart B Flat Concerto with a grace and attractiveness in keeping with its style which surprised many who were accustomed to her more temperamental interpretation of other, more modern masters.

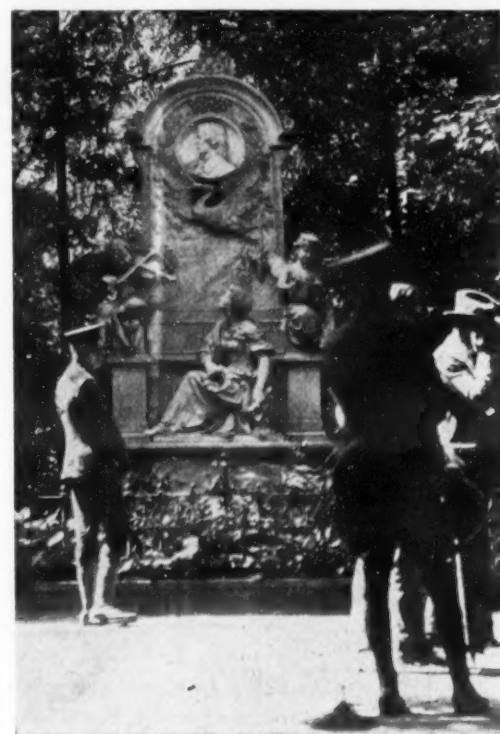
The third and fourth orchestral concerts of the week were particularly interesting to lovers of the Viennese master's works. Adolf Tandler, the conductor of the Los Angeles Symphony, a master of the Mozart style, and inspired with genuine feeling for his works, showed at his best in a performance of the G Minor Symphony, a composition hardly known, the Organ Sonata in C was played by the excellent local organist, Franz Sauer; and the fourth concert offered a most unusual combination of the "Harmonica"—that form of glass piano developed from the musical glasses, of which none has come down intact to our day—and wood-wind. The tonally interesting number performed was one which Mozart had originally written for a blind woman who played the "Harmonica," and had a unique and colorful charm. Felix Petryk showed that he was an excellent and sympathetic Mozart pianist in the

glass piano part; while masters of the bassoon, clarinet, oboe, flute and Waldhorn, belonging to the Vienna Wind-Players' Association, supplied the other parts.

No "Bastien et Bastienne"

As regards the announced performances of Mozart's "Bastien et Bastienne" in the open air, in the lovely Marabel Park, performances which had been expected with lively interest, various unforeseen difficulties prevented their taking place. On the other hand, in a meeting at the Rathausaal, the Central Union of the Festival Play House Community was able to establish the fact that the year had brought with it a most satisfactory increase in the membership of the society, and an increase of income over the year preceding amounting to some 1,700,000 crowns.

American Bandsmen at Schumann's Grave



Members of the Headquarters Band of the A. A. O., on a Pilgrimage to Robert Schumann's Grave in Bonn

"Circe" Pleases at Comédie-Française

PARIS, Sept. 2.—Alfred Poizat has embellished the Ulyssian fable which is now affording enjoyment to the Parisians at the Comédie-Française with winged poesy. He shows the perfidious enchantments of the sorceress; the obstinacy of Ulysses' companions, who would rather recline on silks than return to work; the dignity of the wanderer himself, sacrificing his pleasures to his sense of duty. A young satyr comments drama and comedy in the manner of the ancient chorus. Charming and graceful music by Letorey is one of the most successful features of the work. Albert Lambert as *Ulysses*, Colonna Romano as *Circe*, and Berthe Bovy as the *Satyr*, enacted the principal parts.

Swiss Call Wood Great Conductor

LONDON, Sept. 6.—The Swiss critics dwell on the success attending Sir Henry Wood's introduction of English music into Switzerland at the recent Zürich Festival. One declares: "One of the finest culminations of our Festival was the fourth orchestral concert, conducted by the Englishman, Sir Henry Wood. It was actually the most international of all the performances, the works of English composers in the middle being flanked by German and Slavonic art, and the fact that Sir Henry Wood played these works with the same wonderful temperament and the same delicate devotion to musical art as those of his own countrymen, was not the least of the qualities which made him appear to us the truly great conductor and artist his reputation had announced him to be."

Of four operatic scores submitted in a competition organized by the Municipio of Naples, presided over by Francesco Cilea, not one was found worthy of performance at the San Carlo Theater.

"The Matchless D'ALVAREZ"

—New York Globe.

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NEW YORK

It is not often that staid Aeolian Hall finds itself resounding to cheers, but neither is it often that it houses such singers as Marguerite D'Alvarez. Her singing will not be swiftly erased from a newspaper reviewer's memory.—*Evening Mail*.

BOSTON

Surely no woman now on the concert stage has a voice of like opulence and color—at least none that we in Boston have been privileged to hear. She has not three voices, but one; and a glorious voice it is.—*Evening Transcript*.

BALTIMORE

It is safe to say that many seasons will come and go before we will hear such an inspired rendition of Debussy's exquisite "The Flute of Pan." As much and more can be said of the same composer's "La Chevelure."—*The Sun*.

TROY

A singer whose voice is glorious and whose art is supreme, whose control can give fortissimo and pianissimo in the same breath, who has no tricks save those which belong to the muse herself, whose work is instinct with the drama of feeling and who seeks to present the personality of the composer rather than her own.—*The Times*.

ALBANY

Last night Albany literally "tore loose" as this magnificent contralto revealed the most remarkable voice ever heard at a Mendelssohn concert—and one of the most remarkable ever raised in Albany. One can only accent the first impression of the combined strength, beauty, uncanny influence and wide range of her voice.—*Knickerbocker Press*.

CLEVELAND

The singer's vocal resources are opulent in the extreme. She possesses a voice of extraordinary power and range. There is a sound here as of deep organ tones. And not only is there imposing sonority, there is as well rich musical quality.—*Plain Dealer*.

TORONTO

She has the divine lust of song in a measure surpassing even the impulse of Caruso, when he undertakes to flood the ears of his auditors with beautiful tone. Mme. D'Alvarez, in addition to being a great vocalist is also a born emotional interpreter.—*Saturday Night*.

RICHMOND

Mme. D'Alvarez has a voice of magnificent range and power which was revealed to fine advantage. In the Debussy aria she gave of her best, the opening phrase being quite the most beautiful bit of singing of the evening. Mme. D'Alvarez quickly won the heart of her audience and she was recalled many times.—*News Leader*.

NORFOLK

When an artist receives fourteen encores, being recalled five times after her concluding number and twice more after singing an extra, it may be said that she has achieved an artistic triumph. Naturally, Mme. D'Alvarez must have had pleasant dreams last night.—*Ledger-Dispatch*.

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WITH THE CHICAGO OPERA COMPANY DURING THE MONTHS OF NOVEMBER AND FEBRUARY
IN AUSTRALIA AND NEW ZEALAND JULY TO SEPTEMBER, 1922

Ravinia Season Closes with New Record of Artistic Achievement

Two Triple Bills Mark Conclusion of Ten Weeks' Engagement—Artists Accorded Ovation at Final Performances—Sixty-three Presentations Given of Twenty-seven Operas During Summer

CHICAGO, Sept. 10.—The final curtain was rung down on the Ravinia Opera season of 1921 with two gala performances of portions of the most popular operas, in which all of the principals and members of the company were given an opportunity to appear. In point of achievement and popular enthusiasm and support, this summer's record at Ravinia has set a new mark in the history of the enterprise sponsored by President Louis Eckstein. The attendance throughout the season was uniformly good, and the weather conditions were favorable to the continued success of the outdoor resort.

The closing performance on Monday evening, Sept. 5, presented a triple bill, which opened with the third act of Donizetti's "Don Pasquale," with Vittorio Trevisan in the title rôle and Millo Picco as *Dr. Malatesta*. The first act of

"Pagliacci" followed, with Frances Peralta, Morgan Kingston, Riccardo Stracciari, Millo Picco and Giordano Paltrinieri in their accustomed rôles; and the second act of "Bohème," with Anna Fitzu, Margery Maxwell, Mario Chamlee, Leon Rothier, Louis D'Angelo, Paolo Ananian, Stracciari and Paltrinieri, concluded the performance. An enthusiastic audience bade farewell to the artists and evinced their appreciation by tributes to the individual members of the cast.

Artists in Triple Bill

Other principals of the Ravinia forces made their final appearance in a triple bill offered on Saturday, Sept. 3. The balcony scene from "Romeo and Juliet" was the opening presentation, with Marie Sundelius, Charles Hackett, Margery Maxwell, Anna Correnti and Paolo Ananian in the parts in which they had become familiar to Ravinia audiences. "Cavalleria Rusticana" followed, with Frances Peralta, Philine Falco, Anna Correnti, Chamlee and Picco, and the third act of Massenet's "Manon," with the principal rôles taken by Anna Fitzu, Charles Hackett and Leon Rothier, brought the performance to a close.

Leoncavallo's "Zaza" was repeated with the original cast on Friday evening, Sept. 2, and on Sunday "Lohengrin" was given with the same principals as in the first performance. "Madama Butterfly" was presented on Thursday, Sept. 1, with Anna Fitzu as *Cio-Cio-San*, and the

other rôles filled by Alice Gentle, Philine Falco, Graham Marr, Paltrinieri, Chamlee, Ananian and D'Angelo.

Record Shows Busy Season

During the ten weeks there were sixty-three performances of twenty-seven operas. The presentations consisted of "The Barber of Seville," "La Navarraise," "Thais," "Pagliacci," "Trovatore," "Lucia," "Bohème," "Faust," "Rigoletto," "Aida," "Carmen," "Tosca," "L'Elisir d'Amore," "Cavalleria Rusticana," "Manon," "L'Amore dei Tre Re," "Romeo and Juliet," "The Secret of Suzanne," "The Jewels of the Madonna," "Mignon," "Fedora," "Martha," "Don Pasquale," "Zaza," "Traviata," "Madama Butterfly" and "Lohengrin." The list of artists included as principals Florence Macbeth, Anna Fitzu, Frances Peralta, Marie Sundelius, Margery Maxwell and Philine Falco, sopranos; Alice Gentle and Anna Correnti, contraltos; Charles Hackett, Morgan Kingston, Mario Chamlee and Giordano Paltrinieri, tenors; Leon Rothier, Vittorio Trevisan and Paolo Ananian, basses; Riccardo Stracciari, Millo Picco, Louis D'Angelo and Graham Marr, baritones.

The orchestra consisted, as in previous years, of fifty men from the Chicago Symphony. Thirty-three orchestral programs were given, of which ten were children's matinees, conducted by Albert Ulrich. The operatic conductors were Gennaro Papi, Louis Hasselmans and Giacomo Spadoni. Papi conducted the Italian operas, of which there were nineteen, and Hasselmans the seven French operas and "Lohengrin." K. C. D.

Beethoven's "Hymn to Life" was sung by a mixed chorus of several hundred voices at a song festival given recently at Irvington, N. J., under the leadership of Karl Niedermayer.

"CARMEN" AT PATCHOGUE

Bizet's Work Presented by Grand Opera Society of New York

PATCHOGUE, L. I., Sept. 12.—The Grand Opera Company of New York, Zilpha Barnes Wood, director, recently gave a successful performance of "Carmen" at the Palace Star Theater. Mrs. Wood conducted the orchestra, which was chosen from members of the Metropolitan Opera House Orchestra, the stage direction was in the hands of Ralph Trier, and the ballet was presented by the Chalif Dancers.

The title-rôle was sung in excellent style by Belle Fromme, *Micaela* by Lydia McGregor and *Frasquita* and *Mercedes* by Dorothy Adrian and Zella Taylor, respectively. The male rôles were assumed by Jacques Remson as *José*, William Tucker as *Escamillo*, and the remainder of the cast included Francis Ellis, David Rubin, Ronald Green and Samuel Schneider. There was a chorus of forty.

Frida Stjerna Gives Concert by Wireless from New York Tower

Frida Stjerna, mezzo-soprano, who is now spending a vacation in San Antonio, Tex., and preparing her programs for the season, recently gave a novel recital in New York City by wireless. Assisted by F. L. Sealy, organist of the New York Symphony, her accompanist, she sang a program of numbers on the tower of the 71st Regiment Armory. This was transmitted by means of radio apparatus and was heard distinctly, by means of the wireless telephone, on an ocean liner fifty miles out at sea. The voice trial was one of a series of experiments being made by the International Radio Company.

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"The Beggar's Opera" to Make Coast to Coast Tour This Season



A Scene from "The Beggar's Opera"—Captain Macheath, in Prison, Finds Difficulty in Choosing Between Two "Dear Charmers"

THAT delightful old classic of Merrie England of the early eighteenth century, "The Beggar's Opera," written by John Gay, which for more than two years has been playing to capacity houses at the Lyric Theater, Hammer-smith, London, will come to America for a transcontinental tour during the coming season. Arrangements for this tour are in the hands of Catharine A. Baman.

"The Beggar's Opera" was first produced in London in 1728. It was written as a satire upon the politics of the day and was considered very shocking indeed.

It held its own on the boards for a period of more than 170 years, and with each revival was a conspicuous success. In 1751 it was brought to this country and the annals relate that as the impresario failed to pay the passage money for his players they had to wash decks and attend in the scullery to work their way over. The dispute between Alexander Hamilton and Aaron Burr was said to have been over the *Polly Peachum* of that production. Moreover, it is said that the work was George Washington's favorite play. Certain it is that it was the first musical comedy to be produced in America. The company now playing it was in America for a brief season last

year and the production promises to be one of the looked for events of the coming season.

Revival of "Beggar's Opera" Booked for Pacific Coast

PORTLAND, ORE., Sept. 12.—The Elwyn Concert Bureau of Portland is booking the revival of "The Beggar's Opera" for a thirteen weeks' season on the Pacific Coast. The production will open its Pacific tour with a one's week engagement in Los Angeles beginning Nov. 7. One week will be given to performances in each of the larger Pacific Coast cities.

Lillian Croxton and Maud A. Reiff Give Interesting Program

Among many engagements listed for Lillian Croxton, the New York coloratura soprano, those of current importance were recent appearances at the Straus Auditorium, New York, where she with Maud A. Reiff, pianist, presented a well chosen and interesting program. Mme. Croxton was cordially received in works of Handel, La Forge, Mana-Zucca, Verdi, Grey, Pierce, Bertram and Benedict. Continued applause evoked seven extras which included numbers by Garthan, Mana-Zucca, Brownell, Lehmann, Russell and Del'Acqua. Mme. Croxton was one of the soloists at the recent concert given by the Music Temple of America under the direction of Bertrand de Bernyz at the Hotel Majestic.

Henri Scott to Sing with San Carlos

Several appearances will be made by Henri Scott, bass-baritone, as guest artist with the San Carlos Opera Company, in New York, Boston and Philadelphia. Mr. Scott will appear as *Mephistopheles* in "Faust" and *Escamillo* in "Carmen."

Wagnerian Works Headed List on Goldman Band Programs

Four of the five programs given by the Edwin Franko Goldman band at Columbia University green during the closing week were request programs, the one exception being the grand opera program of Tuesday, Aug. 30, when Frieda Klink was the soloist. Helen Stover sang Thursday evening, and

Ernest S. Williams, cornetist, was the soloist at the other three concerts. A tabulation of numbers for the entire series shows that Wagner led all composers with sixty performances of his works, followed by Tchaikovsky with twenty-three. Victor Herbert was more favored than any other American, having been represented on the programs ten times. Other American composers whose works were played included Busch, de Koven, Goldman, Hadley, Hosmer, Kelley, Kramer, Lake, Lampe, MacDowell, Nevin, Roberts, Rogers, Saenger, Skilton, Sousa, Williams, Woodman and Mana-Zucca.

To Rebuild Cincinnati Organ

CINCINNATI, OHIO, Sept. 12.—In anticipation of the golden jubilee of the May Festival Association to be held in 1923 it is planned to rebuild the great organ in the Cincinnati Music Hall. The organ was built by public subscription, and it is likely that a similar fund will be provided to restore the instrument to perfect condition for the anniversary event.

The chorus, conducted by Albert Hartzell, will resume rehearsals in October for the annual festival next spring. No performance was given last year. The programs for the golden jubilee celebration are now being considered by the Festival Association authorities.

N. P. S.

Ralph Ginsberg Conducts Moving Picture Orchestra in Chicago

CHICAGO, Sept. 12.—Ralph Ginsberg, member of the first violin section of the Chicago Symphony, is the conductor of a special orchestra that has been providing the musical features during the moving picture tenancy of Orchestra Hall. Many members of the Stock organization are playing there. Mr. Ginsberg has frequently been heard as soloist. During the present showing of "The Golem," a chorus in costume sang "Rachem" and "Eli, Eli." K. C. D.

Among the early concert engagements for Berta Reviere, soprano, are two in September, one in Syracuse and the other in Rome, N. Y.

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Has Just Finished a Very Successful Tour in South America

His Tour of the United States Opens October 21, 1921 which is booked solid until the holidays. A few remaining dates available in the Spring.

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"Diraio Ilustrado"

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"Dumesnil is simply a colosso of the piano."

"La Nacion"

BUENOS AIRES

"Yesterday's recital drew such a large audience that it was necessary to send away much public at the doors of the theatre, for absolute lack of space in the interior.

"We must admit that no virtuoso has ever conquered our public, in such extraordinary manner, as Maurice Dumesnil."

"Journal de Geneve"

GENEVA

"His interpretation of the Beethoven Appassionata is a model of profound, thoughtful musicianship, of perfect form, of reflection and energy."



"Berliner Tageblatt"

BERLIN

"It was the product of a concentrated, polished science of the instrument. A touch full of color, brought to the greatest degree of refinement; and above all, gifts of interpretation which can only belong to a superior intelligence, to a refined soul in which shines always a high and distinct personality."

"O Pais"

RIO DE JANEIRO

"What dominated in the Municipal Theatre, inspiring the public, was Chopin, performed by this colossal pianist, Dumesnil."

"Excelsior"

MEXICO CITY

"Dumesnil is a marvelous Chopin player; the great Pole's music has no secrets for him, and without falling in the exaggerations so often met with, he expresses it with depth of feeling and magnetism which speak directly to the heart of his hearers."

"Figaro"

PARIS

"Dumesnil is so completely master of his instrument that he makes one forget it; one can thus admire the exceptional quality of his tone, the architectural beauty of his interpretation, and apart from the great technical skill of virtuoso, the poetic soul of the great artist."

"Handelsblad"

AMSTERDAM

"We don't think there is anybody in the world now, who could play the Liszt E-flat Concerto better than Dumesnil." (Concert-Gebouw Orchestra, Willem Mengelberg, Conductor).

What New York Had to Say of Maurice Dumesnil on His Last Visit to United States

The Critic of the New York Sun says:

"His art is always imbued with musical taste and scholarship. His reading of the Sonata Cappassionata (Beethoven) was cool and poised and had considerable delicacy and much clarity."

The New York Tribune comment reads as follows:

"Dumesnil proved himself an excellent

musician and a pianist straightforward and sincere in all he does."

This from the Critic of the New York Times:

"The audience displayed its delight at his playing of Debussy's impressionistic pieces."

And this from the New York Herald:

"His brilliant technic assures success."

The Critic of the Evening Sun commented as follows:

"Dumesnil's touch and tones are of striking proportions."

The Evening Mail says:

"He stands out as a player of extraordinary powers."

And this comment from the New York Evening World:

"His technic is adequate and his playing brilliant."

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**Mary Biffin Recalls
Thrill of Adventure
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Mary Biffin, Soprano, Who Has Returned to America After Successful Tour of Europe

One of the recent arrivals in America is Mary Biffin, lyric soprano, who has returned to her native land after spending several years in Europe, during which she completed her studies and appeared extensively in opera and concert.

Miss Biffin was born in Boston and plans to give a concert there in November. Before leaving that city she was well known as a church and concert singer. After her arrival in Europe she studied with Lombardi and made her debut in opera in Naples. She sang in Florence, Milan and in other Italian cities, visited Paris and spent some time in London, singing there and in other places in the British Isles, including Ireland.

During her stay in Ireland, when she was soloist with the Dublin Symphony last spring, she had an exciting experience, very nearly being a victim in a street fight. She stepped out of her hotel on the morning after the concert to find herself in the line of fire. She lost no time in getting back to the safety of the hotel and did not venture forth until she was ready to leave for the train, when she was provided with an escort.



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John Wummer Soloist with Chamber Music Art Society at Asbury Park

ASBURY PARK, N. J., Sept. 12.—John Wummer, flautist of the Chamber Music Art Society, was soloist at one of the concerts in the series given here at the Arcade. Mr. Wummer received an ovation for his playing of the "Hungarian" Fantasia by Doppler, and was obliged to give three encores. Arrangements have been made with Mr. Wummer by Mr. Mantia, director of the concerts, for several future solo appearances. Mr. Hart, also of the Chamber Music Art Society, accompanied Mr. Wummer.

Jacksonville, Fla., to Have Concert Series at Popular Prices

JACKSONVILLE, FLA., Sept. 10.—Davies and Davies, concert managers, will present three high class musical attractions at the Duval Theater at popular prices. Independent bookings and other concert series already announced assure this city an active musical season. W. M.

HARTFORD, CONN.—Mischa Tulin, pianist, who recently arrived in America after years of study abroad, was the soloist at a benefit concert. Raymond Herrup, a member of the Hartford Choral Club, was vocal soloist.

EASTMAN SCHOOL TO TEST MUSIC TALENT

Course Provided to Determine Artistic Capacity of Students

ROCHESTER, N. Y., Sept. 12.—A department of psychology in music is an innovation to be instituted this season at the Eastman School of Music, according to an announcement by Dr. Rush Rhees, president of the University of Rochester, of which the school is a part. The new course will be under the direction of Dr. Hazel M. Stanton, former assistant to Dr. Carl E. Seashore of the University of Iowa.

The course will offer scientific tests to prospective music students aiming at a definite measurement of their talent by means of the system devised by Dr. Seashore.

Special instruments are used for making the tests and recording the measurements. The principal device is called a tonoscope, and consists of a revolving cylinder covered with aluminum, in which are rows of holes ranging from 110 to 210 in a line. The surface is illuminated by a small flame which fluctuates above or below each line, accord-

ing to the frequency of vibrations of the sound waves to be measured. The tests may be made by telephone or by reproducing a phonograph record of the student's voice or playing. It is possible by standing before this instrument to see by the flicker of the light, the tone as it is produced, and to note any deviation from pitch. A permanent record of the performance is registered on a chart, which is then compared with the recorded results of similar tests of 308 university students. From these experiments an average has been obtained, showing the gradations between the various capacities for musical attainment.

The tests will be open to students of the Eastman School, the Hochstein Settlement Music School, members of student orchestras, and all pupils in the Rochester public schools.

The Eastman School has added to its faculty Edgar J. Rose, head of the Rose School of Piano. Mr. Rose will teach exclusively at the Eastman School, but will continue his own studio, which will be conducted by a staff of ten instructors. M. E. W.

EAST AURORA, N. Y., Sept. 10.—At his recital at the Roycroft Inn, Harold Hurlbut, tenor, made a particularly good impression in American songs.

**For the Better Support of the Art
CHARLES D. ISAACSON**

has made a new arrangement for the development of his Musical Missionary Movement, and in a perfectly friendly manner has severed his connection with the New York Globe, and will henceforth be associated exclusively in New York City with The Evening Mail.

The reasons which prompted Mr. Isaacson to join The Evening Mail were solely for the good of the art, and the growing list of artists, managers and publishers interested in the co-operative effort for Fine Music.

A larger, fuller, sturdier support of the Isaacson principles and musical propaganda is assured. The Evening Mail offered Charles D. Isaacson a greater scope for his ideas, and promised to give to all matters affecting music more space, more editorial co-operation, stronger financial backing. Eager to make the strides and improvements which he has demanded for a movement which has become internationally famous—in fact, the most remarkable propaganda for art in all history—Isaacson accepted the proposals of The Evening Mail, and henceforth will run the concerts and associated missionary activities under the auspices of

**THE EVENING MAIL
NEW YORK**

His writings, the pioneer people's art discussions (as differentiated from the conventional criticisms) followed by many thousands of readers (it is said that in New York City more people read Isaacson than all the music critics put together) will, of course, run only in The Evening Mail.

The full story of the historic movement, its power to date, the plans for the future, is an account which no artist can afford to miss. Order it now if you are in New York City or environment; if not, write direct to The Evening Mail to reserve you a copy. Charles D. Isaacson makes his bow in the Evening Mail in a remarkable musical section

September 19, 1921 (Monday)

What I Can Do with the New Backing

My dear friends, the artists, who have been at my right hand during these six years of effort, know that we have built from the ground up.

I feel that I carry with me the support of the millions who already know of our effort. Add to that the nearly 200,000 readers of The Evening Mail who will now have our story told them daily.

Then, too, realize if you please that I am promised by The Evening Mail more space than I ever had before. About double the space—and this I want to turn over to the artists who join with us. I can really back our artists now—something I could never do before.

I will have the support of all feature editors, and of the managing editor, and Mr. Stoddard, the owner of The Evening Mail, himself a pungent writer, will back us up.

Mr. Stoddard in a conversation with me said: "I would much rather that I could provide music and the other arts with the space now given to baseball—and vice versa."

This spirit on the part of my new newspaper chief means to me that I can really work for music as I have never done before.

CHARLES D. ISAACSON.

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New Haven, Conn.: Arthur
Troostwyk, 1125 Chapel St.
New Orleans, La.: Helen
Pitkin Schertz, 1300 Moss St.
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NEW YORK, SEPTEMBER 17, 1921

PLAYING TO A MILLION

SOMETHING like a million people heard the Goldman band concerts, given on the Green at Columbia University and in various city parks and hospitals. It is probable that in a like space of time, twelve weeks, no other musical organization ever played to so many auditors. It is when these attendance figures are borne in mind that the nature of the programs played by this enterprising organization assumes its true measure of importance.

On the programs of the forty-two concerts given on Columbia Green the name of Richard Wagner appeared sixty times. No other composer approached him in popularity; since it is fair to assume that his compositions were played so frequently primarily because Mr. Goldman's audiences desired to hear them. In the final week, devoted, with one exception, to request programs, the name of Wagner appeared four times.

A detailed list of the composers represented and the number of times their works were heard reveals Tchaikovsky, Gounod, Verdi, Mendelssohn, Johann Strauss, Schubert, Sullivan, Herbert, Rossini, Beethoven and Massenet as favorites, with Liszt, Bach, Grieg, Handel, Meyerbeer, Offenbach, Suppé, MacDowell, Thomas, Godfrey, Rubinstein, Svendsen, Weber and Puccini also among those whose works were heard on at least five programs. Twenty American composers found representation in the list.

It is true that many of the numbers played were

of the "Fantasie" order, which the concert hall musician and music patron have been taught to disdain, but there is no denying that excerpts thus presented have been the bridge over which many disinterested persons have been led to the music of the masters in its original form. Too often the disdainful one forgets that excerpts present not alone the composer's melodic ideas, but, in a great many instances, his own scoring, with all its beauty of color and contrast. Symphonies, symphonic poems, suites and concert overtures found their place, also, on the Goldman programs to an extent perhaps unprecedented in band concerts of the kind, but those who would view these concerts with the perspective that they demand will not scoff at the "Reminiscences," the "Fantasies" and the "Excerpts," which held equal place with them in bringing home to a million the lesson that the great composers were great because of what they had to say.

EXPLAINING THE VOICE MIRACLE

A LONDON throat specialist has cited physiological data to show that Caruso's throat mechanism explained the unequaled beauty of his tone. A New York expert only recently pointed out that Caruso's throat was an ordinary one and was surpassed by the throats of many other singers whom he had examined.

According to the Londoner the most striking feature of Caruso's vocal equipment was the great length of the "vocal tube," the distance from the teeth to the cords being at least half an inch more than in any other great tenor he had examined. The only unusual physical factor pertaining to the throat, as recorded by the New Yorker, was that the cords were too large for a tenor and of unusual softness. In conformity with this, the London physician noted that Caruso's vocal cords were a sixth of an inch longer than those of any other tenor known to him. The formation of the Caruso epiglottis impressed the overseas specialist; the one in this country gave it as his opinion that to look for the secret of the beauty and power of Caruso's voice in such details was to be misled. Both these experts spoke of the exceptional resonance of Caruso's body, on which, however, the New Yorker laid much more stress than did his London colleague.

With the physiological aspects of song so much in dispute, it was scarcely to be expected that any two experts would agree altogether on the reasons for Caruso's vocal glory. One of the most famous laryngologists of Italy advised Caruso in his youth to abandon hope of an operatic career as he had not the throat of a singer. Where the human equation is concerned, fact has a way of confounding science, and it is a curious commentary on the whole procedure of voice analysis, voice diagnosis and voice culture, that three of the most successful male singers of recent years—three whose voices have attracted notice particularly for resonance and volume—met with the same obstacle when they began their careers. Caruso, Ruffo, Mardones, each was told the same story—he had not been given voice enough to justify serious study.

THE death of Josef Mann has dealt another blow to the plans of Gatti-Casazza for the new season, but it is not to be doubted that he will find a way to continue his restorations of the Wagner operas with a different tenor in the rôles he had expected Mann to fill. The need of finding a substitute at this late date again brings uppermost the wish that a way could be found to utilize the beautiful and heroic voice of Paul Franz, the Wagnerian tenor, of the Paris Opera, who, unfortunately, is said to sing his parts only in French.

BUSTS of Caruso are coming from everywhere, it seems, and some of them bear not the slightest resemblance to the beloved tenor. It is a further tribute to the departed idol's artistic nature that the various models and medallions of himself which came from his own hand have in them that same essence of his personality that is found in his sketches.

FEWER new violinists are to swoop down on the American public in the new season than came last year to transform the country into a fiddler's paradise. Yet the sum total of concerts by virtuosi of the bow probably will be greater, since most of last season's newcomers will be with us again.

Personalities



Renato Zanelli Discovers That Long Island, Too, Has Ears for a Chilean Baritone

The agricultural surroundings and the wide-brimmed straw hat might suggest that Renato Zanelli, baritone of the Metropolitan Opera House, has returned to his native Chile for a long rest between seasons. The photograph, however, was taken at Patchogue, on Long Island, where Mr. Zanelli spent the summer, and shows him in the act of examining an ear of corn. After having enjoyed cooling winds while city folks were sweltering, Mr. Zanelli has now returned to Manhattan to prepare for another busy season in opera and concert.

Philo—One of the several contenders for the title of America's youngest prima donna, Viola Philo, hopes to make her debut at the Metropolitan in the approaching season before her nineteenth birthday in December. During the summer she has been residing with her mother, a music teacher, on Coney Island.

Tollefsen—In preparation for the new season, Carl H. Tollefsen of the Tollefsen Trio, of which the other members are Augusta Tollefsen and Paul Kefer, has been shaping his programs, and has decided to introduce as a novelty at the trio's New York concert "Five Impressions of a Holiday," by Eugene Goossens.

Telmanyi—Like other famous violinists of the day, success came to Emil Telmanyi while he was still in his teens. He made his debut seven years ago at a time when he looked even younger than he was. Since then, in spite of conditions created by the world war, he has steadily increased his fame and his popularity.

Grieg-Grainger—The widow of Edvard Grieg recently wrote to Percy Grainger regarding the unexpected honors paid her on her seventy-fifth birthday, when an orchestra, headed by George Dæberg, awakened her by playing her husband's "Våren." When she hurried downstairs to greet the players, she found the Norwegian Crown Prince there with his arms full of flowers. The Crown Prince also attended a dinner given in her honor.

Hale—Throwing the discus is the favorite outdoor sport of Richard Hale, baritone. His favorite indoor sport, needless to say, is singing. The young artist has worn the winged foot of Mercury, the emblem of the New York Athletic Club, of which he is an honorary member, and has won many points by his ability to send the old Greek disc further than his opponents. Mr. Hale has also been an actor, having trod the boards as a member of Mrs. Fiske's company.

Thomas—As a reward for her singing of old Creole songs, which she unearthed by her own researches, Edna Thomas now can match the charming old frock given to her from among heirlooms of one of the few remaining aristocratic Creole families of other days, with an eighteenth century comb and earrings of exquisite craftsmanship in French gilt and seed pearls. These were given to the singer to aid her in presenting a convincing picture of the days of "Lavender and Old Lace" in her costume recitals.

Van Vliet—Cornelius Van Vliet, formerly first cellist of the National Symphony Orchestra, will occupy the same chair with the enlarged Philharmonic, according to his contract for the new season. On Sept. 1, last, Mr. Van Vliet noted a series of interesting coincidences in his career. He was born on Sept. 1, 1886, thirty-five years ago. He received his first cello lesson at the age of ten, twenty-five years ago. He arrived in America on Sept. 1, ten years ago. The liner on which he came was the Rotterdam. It was from the city of Rotterdam that he sailed and it was in that city that he was born.



On Ecclesiastical Modes

One hears occasionally of the belligerent tendencies of the Village Church Choir. But we note with particular concern the eruptive influence of choral music, as exemplified recently in a certain Northwestern congregation. While in the midst of the anthem an acidulous vocal ingredient or two were discerned in the ecclesiastical ensemble. What the exact juncture, what the dithyramb attempted, we are not able to relate. But it is at least certain that the Directress of the Choir—who at that moment was managing both manual and pedal, manipulating stops and music, and singing exemplarily into the bargain—became exasperated. What she said to the feminine offenders is not recorded, but we are told it occasioned an Altercation. Worse, it rang the alarm for a Feud. The Husbands-of-the-Ladies-in-Question—who were not in the least musical, and so must have been much bewildered by What the Quarrel Was All About—were called upon to champion rival theories of the singing art.

Now, these gentlemen were Officials of the Congregation. They attended to the weighty task of receiving the subscriptions for the musical season. Thereupon the superstructure, so essential to the maintenance of the arts, was rendered chaotic. The more muscular among the champions deemed it their duty to defend with bicep and fist the Romantic Style which now vied against the staid and Classic art of song. Two Schools, one perceives, had arisen. Whether to sing of Babylon's waters with the old prosaic mellifluity, or to suggest the piquant clash of a torrent with a judicious employment of dissonance—that was the question! Thus far there has not been a complete victory, despite smashing gains for each faction. But one sees that it vitally concerns the future of American Art.

Regeneration for the T. B. M.

Not so long ago there was a considerable flurry about the termination of somebody's matrimonial state, and instances of incompatibility usurped the

press. The male plaintiff attributed the unfortunate dénouement to a thirst for the preternaturally esthetic on the part of the lady. "She would insist on going to the opera," he cried tragically. "Oh, the unnatural clothes she made me wear, and such noise."

We delete the remainder of the testimony, as we are in mortal terror of the proceedings which modistes and concoctors of musical *confiserie* might institute. But, as we see a movement is in process of inception, by which the philistine marital partner will be weaned to the High Things, we have hopes that these deplorable differences of taste will soon be obsolete. According to a recent pronouncement by One Who Knows, the tired business person will be conquered by the hateful medium itself: music will be administered until the bastions of the prosaic mind crumble and all resistance ends. But, gently! This will be artfully accomplished. The first stage is pictured by our informant much as follows:

The scene is a Higher Home; the time, when curfew tolls the knell of departing day. There is the sound of a gay madrigal in the air. 'Tis the Higher Housewife tuning up for a season of Higher Harmony. Incidentally she is knitting, but rhythmically, spontaneously, as one enlivened would drink soup. The Higher Husband enters and advances with rhythmic motions indicating contentment.

"Fol de rol, de rol, de re?" observes the lady, and by undiscernible degrees leads into a Brahms lied descriptive of the subjective sensations of parting. (By this means, the male is subconsciously impressed with the indispensableness of the singer.)

Without pause, the Higher Housewife chants the enticing theme of an old Italian drinking song. By this time the Higher Husband is in complete rhythmic accord. And when in unison they hymn the refrain, "A bumper we'll swallow," the tender glow of memory adds an effect of Elysium.

At first, says our enthusiast, it will be wise to have a minute quantity of some harmless *liqueur* on hand at this moment. (But this is not beyond the ingenuity of the successful Housewife.) The course of instruction culminates in a soothing survey of the Newer Music.

Musical America's Question Box

IN this department MUSICAL AMERICA will endeavor to answer queries which are of general interest. Obviously, matters of individual concern, such as problems in theory, or intimate questions concerning contemporary artists, cannot be considered. Communications should bear the name and address of the writer. Address Editor, The Question Box.

Rossini on "Tannhäuser"

Question Box Editor:

Can you tell me what the bon mot was that Rossini is said to have made after hearing "Tannhäuser"?

CLARENCE F. JOY.

New York City, Aug. 8, 1921.

The story runs that Rossini said: "Il-y-a des jolis moments mais des mauvais quarts d'heures," which may be paraphrased as "There are some pretty moments but some tiresome quarter-hours." The authenticity of this story has been called into question.

???

Bispham's Début

Question Box Editor:

In what rôle did David Bispham make his operatic début? Where and when? What was his first rôle in New York, and when?

AGNES T. FOX.

Albany, N. Y., Sept. 5, 1921.

As the "Duke of Longueville" in André Messager's "La Basoche," in London, Nov. 3, 1891. His first rôle at the Metropolitan was "Beckmesser," in "Die Meistersinger," on Nov. 18, 1896.

???

Joseph Joachim

Question Box Editor:

Is Joachim, the violinist, still alive? Where was he born and when? Is he considered one of the greatest violinists?

SORDINO.

Port Tobacco, Md., Sept. 4, 1921.

Joseph Joachim was born at Kittsee, near Presburg, June 28, 1831, and died in Berlin, Aug. 15, 1907. He was undoubtedly one of the world's greatest violinists.

???

Figured Basses

Question Box Editor:

I have seen recently a piece of very old music with one staff for the voice and one for the accompaniment. The latter was composed of single notes with numbers under them. Could you tell me what they mean?

A. J. L.

Broadalbin, N. Y., Sept. 2, 1921.

Instrumentalists were formerly such good musicians that from single notes with the chord figuration below them, they could improvise a complete accom-

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paniment. The figures represent chords. It would take too much space to explain the system of figured basses, but you can find it in any primer of harmony.

???

Carl Loewe's Ballads

Question Box Editor:

1. How do Loewe's ballads compare with those of the other great song writers of his period? 2. Why are they not sung more frequently? 3. Did Loewe write anything else excepting songs?

JULIA FOSTER.

New York City, Sept. 8, 1921.

1. They compare very favorably. Some musicians prefer Loewe's setting of "The Erl King" to that of Schubert. 2. Most of his songs have very extended ranges and many of them are trivial melodically, which may explain why they are not sung oftener. 3. He wrote five operas, numerous oratorios and a church service, besides a singing method.

Contemporary American Musicians

No. 186

Fannie Dillon

FANNIE DILLON, composer, was born in Denver, Col. She received her general education in the schools and high school there, and was also given special training. She studied music first under a few minor teachers in Los Angeles during childhood. Later she studied piano under Leopold Godowsky in Berlin. She took up harmony and composition with Rubin Goldmark, Heinrich Urban and Hugo Kaun.



Fannie Dillon

Miss Dillon made her début in Los Angeles, June, 1911, in a concert with her sister,

Enrica Clay Dillon. Although she devotes herself mainly to composing, Miss Dillon gives concerts in and about Southern California every year.

Miss Dillon is teacher of composition in the Los Angeles High School and before this was a teacher at Pomona College, Claremont.

Her compositions include many piano works which have been played by Josef Hofmann, Percy Grainger and Edwin Hughes. Among these are "Birds at Dawn," "Birds at Dusk," "Ocean Depths," "Beneath the Pines," "Song of the Sierras," "The Desert," and "Melodic Poems of the Mountains." She has also written many songs; "Sunset" a women's chorus performed by the Beethoven Society, New York, 1918, and a piano sonata, Op. 27, performed by Edith Moxom Gray. This season Miss Dillon has been chosen to represent the California at the MacDowell Colony in Peterborough.

"Le Jongleur de Notre Dame"

Question Box Editor:

Was the title-rôle of Massenet's "Le Jongleur de Notre Dame" originally written for a man or a woman? Also, as the scene of the opera is laid at Cluny, why is it called "Notre Dame"?

ROXY.

Philadelphia, Sept. 9, 1921.

The rôle was written for a man and was first sung by the French tenor, Fugère. The "Notre Dame" has nothing to do with the cathedral in Paris, as is often supposed. The correct translation of the title of the work is "Our Lady's Juggler."

???

Concerning Elman's Birth

Question Box Editor:

When and where was Mischa Elman born?

TULLIA.

New York City, Sept. 10, 1921.

Talnoie, Russia, Jan. 10, 1892.

Sherman K. Smith
Opens Fergusson's
Studio in New York



Horner Photo

Sherman K. Smith, Boston Vocal Teacher and Concert Manager

Having been in charge of the studio, summer schools and public concerts of George Fergusson, vocal teacher, almost from the time when he first arrived in America, Sherman K. Smith opened Mr. Fergusson's new studio in New York on Sept. 15. Mr. Smith, who is a concert manager in Boston, is also known as a vocal teacher. He attracted favorable notice a few years ago with his diagrammatic model of the vocal organs, for use in teaching. The model, known as "The Vocal Tract," has had wide acceptance. Mr. Smith has transferred all his bookings to another management in Bos-

ton and will leave shortly for St. Petersburg, Fla., his home city. Although Mr. Smith will spend the winter in the South, he will retain charge of the business of Mr. Fergusson's studio, through the regular studio secretary.

To Publish New Suite for Organ by Alexander Russell

J. Fischer & Bro. have just accepted for publication a new suite for organ, entitled "St. Lawrence Sketches," by Alexander Russell, director of music at Princeton University and concert director at the Wanamaker stores for many years. The second number of the suite, "St. Anne de Beaupré," has been frequently played in recitals by Mr. Russell himself, also by the noted Belgian organist, Charles M. Courboin. This movement will be issued first, owing to the demand that has come for it.

John Doane Leaves San Diego After Summer Season

SAN DIEGO, CAL., Sept. 12.—On the conclusion of his summer season here, John Doane, vocal coach, accompanist and organist, left for a ten-day auto trip up the Coast to Santa Barbara, Santa Cruz, the Big Tree Park, Monterey, Carmel and San Francisco. He was to return to New York to reopen his studio there on Sept. 19. While he was here, Mr. Doane gave a concert at La Jolla with the assistance of Lillia Snelling, contralto. Many musicians of the neighborhood were present at the musicale which he gave at his home for Alice Moncrieff, contralto, during her visit here. Miss Moncrieff herself participated in the program, singing admirably.

Three Artists Engaged for Jacksonville, Fla.

JACKSONVILLE, FLA., Sept. 12.—Three artists will be presented by Mrs. Charles Davies at the Duval Theater during the coming season. These will be Alberto Salvi, Anna Case and Giovanni Martinelli. The series will begin about Jan. 30 with Mr. Salvi in the opening concert.

Jascha Heifetz Acclaimed on
Tour of Southern Hemisphere



Jascha Heifetz and Members of His Party Pictured at the Railway Station Just After Arriving in Adelaide, South Australia. Left to Right—A. J. Chapman, Local Manager for Allan's, Ltd., the Australian Music Publishing House; C. N. Drake of the Wolfsohn Musical Bureau; Mr. Heifetz; Claude Kingston, Australian Representative; George Purver and Mrs. Anna Heifetz, Mother of the Violinist

THE recent tour of Australia and the Pacific by Jascha Heifetz was a triumphal procession for the famous violinist. Popular enthusiasm marked his progress throughout Australasia. He won the unrestrained admiration of the critics, of whom there are many of prominence in Australia, and the number of concerts given by the artist proved only too few to accommodate the demand

of the public. Audiences that overflowed the auditoriums on to the stage were the rule wherever he appeared.

Heifetz is on his return trip to America, and is expected to arrive in San Francisco early in October. He will be in New York by January.

BARRE, MASS.—Harry J. Bruce has been appointed supervisor of music in the public schools here.

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SUPPORT SYMPHONY IN SAN FRANCISCO

Hertz Obtains New Works in Europe—Plan Series of Organ Recitals

SAN FRANCISCO, Sept. 12.—The assurance that the San Francisco Orchestra has weathered the storms that threatened its existence last spring has spurred music enthusiasts of this city to show in a material way their appreciation of the organization. Subscriptions for the forthcoming concerts, in the two weeks following the announcement of the opening of the seat sale, have totaled almost seventy per cent of the entire sale for last year, according to A. W. Widenham, manager of the Symphony Association.

Alfred Hertz, again engaged as conductor, is expected to arrive in New York the latter part of September, having spent the summer in Europe with Mrs. Hertz. While abroad, Mr. Hertz made a thorough search for orchestral novel-

ties, and a large shipment of scores has preceded his arrival in San Francisco. In the consignment are new works by Ravel, Liadoff, Speniaroff, Pfitzner and other modern composers. The first concert will be given on Oct. 28.

The Board of Supervisors of San Francisco has authorized a series of popular organ recitals to be given in the Exposition Auditorium, on the organ presented to the municipality by the directors of the Panama-Pacific Exposition Company at the close of the exposition of 1915. Since the departure of Edwin H. Lemare, for many years the city organist, there have been no organ concerts. To fill the vacancy caused by his resignation, the supervisors have arranged the series which opened with a concert on Monday evening, Sept. 12, with Uda Waldrop as organist and Herman Heller, conductor of the California Theater Orchestra, augmenting the program with numbers by his aggregation of one hundred musicians. Irene Pavloska, mezzo-soprano, of the Chicago Opera, will be the vocal soloist. The price of admission will be fifty cents.

MARIE HICKS HEALY.



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Estelle Heartt Dreyfus Announces Opening of Los Angeles Studio

LOS ANGELES, CAL., Sept. 10.—Estelle Heartt Dreyfus and her husband, Louis Dreyfus, have returned from Carmel, Cal., where they spent the summer, and are opening their new studios in the Gamut Club House on Sept. 15.

Musicians' Strike Averted in Montreal

MONTREAL, CAN., Sept. 12.—The threatened walkout which would have involved every musician in the local theaters, has been averted by a last-minute compromise reached on Sept. 5. The agreement will settle the situation for the time being at least, it is believed.

H. F.

Emma Roberts is spending the month of September at the Lake Placid Club, Lake Placid, N. Y., coaching some of her programs for the coming season with Mme. Marcella Sembrich.

Long Beach, Cal., to Hear Noted Artists

LONG BEACH, CAL., Sept. 10.—William Conrad Mills, manager of the Philharmonic Course, has announced five important bookings for the coming winter, including Helen Stanley, soprano; Vasa Prihoda, violinist; Cecil Fanning, baritone, and Percy Grainger, pianist-composer. It is hoped that John McCormack and Mme. Schumann Heink will also appear.

A. M. G.

Chicago Pianist Takes Post as Head of School in Pekin

CHICAGO, Sept. 12.—Genevieve Bowyer, Chicago pianist, has sailed from San Francisco for Pekin, China, where she is to be head of the piano department of the Academy of Fine Arts. Miss Bowyer will live at the legation quarters with her sister, Mrs. T. N. Whiffen, formerly a well-known Chicago concert pianist. Mr. Whiffen is manager of the Associated Press in China. K. C. D.



THEY SAY!!!

NEW YORK TIMES

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SAN FRANCISCO CHRONICLE

I like Lucy Gates best when she stands as a musician as well as a singer.

Lucy Gates is available in recital from October to March and after April. During March-April touring with her Opera Comique "Maid-Mistress," assisted by Richard Hale, Baritone, and the Little Art Orchestra, Carlos Salzedo conducting.

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Giant Orchestra Assembles When Musicians Leave Theaters



The Mammoth Orchestra Which Has Been Giving Concerts at the Lexington Theater, New York, Arnold Volpe, Conductor

FOLLOWING the musicians' strike as a result of the cut in salaries put into effect by the vaudeville and motion picture managers' association last month, musicians of New York's five leading motion picture palaces, the Rialto, Rivoli, Capitol, Criterion and Strand theaters

have organized themselves as the largest symphonic orchestra that has appeared in New York in many a day and have been giving concerts every night at the Lexington Theater. Arnold Volpe was requested to act as conductor and accepted. Crowds have attended the con-

certs, the proceeds of which are being devoted to a fund to sustain the orchestral players during their strike. In addition to the members of the five motion picture orchestras, members of several of New York's symphony orchestras have joined them and together composed an

orchestra of some two hundred and sixty players.

There is a rumor that the orchestra may go for a tour of several weeks to Mexico at the request of President Obregon, who has heard of the remarkable performances given under Mr. Volpe's baton.

Giorgio Polacco and Edith Mason Visit Europe

Giorgio Polacco and his wife, Edith Mason, sailed from Buenos Aires on Sept. 2 for Italy. They will visit Mary Garden at Monte Carlo, and will make a short trip to Paris before returning for the coming season of the Chicago Opera. Miss Garden, the Polaccos and several other artists of the Chicago organization have booked passage on the Aquitania to sail on Oct. 15.

Shattuck Cycling Abroad

Arthur Shattuck, the American pianist, has been spending the summer in

Europe, and is making a bicycle tour of Denmark and Northern Germany. He will sail for America in December, opening his season as soloist with the Detroit Symphony Orchestra.

May Peterson Returning from Europe This Month

May Peterson, the popular American soprano, will return this month from a visit to Europe where she rested, and incidentally visited Jean de Reszké in Paris. She will start a season, already heavily booked, in Ohio in October. Thence she will go through Nebraska,

Wisconsin, Minnesota, and the Middle West, returning to New York by Christmas. After the New Year she will start on a tour of the South, her concert engagements keeping her busy until June.

Percy Grainger Heavily Booked for Season

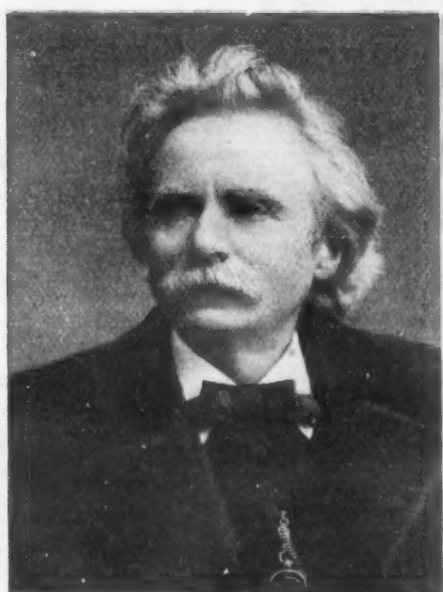
Percy Grainger, who has been engaged to appear at the Pittsfield Festival on Oct. 1 has been very heavily booked for the season, which brings him one of the most important lists of engagements that he has yet filled in his American tours.

Mexican Season Opens with Performance of "Mefistofele"

Boito's "Mefistofele" was the opera chosen to open the centennial opera season in Mexico City, the initial performance of which was postponed until Sept. 8. The principal rôles, according to a preliminary announcement, were allotted as follows: *Mefistofele*, Virgilio Lazzari; *Margherita*, Ofelia Anieto; *Faust*, Aureliano Pertile, and *Martha*, Stella de Mette. Miss Anieto, who also sang the music of *Helen* in the scene of the Classical Sabbath, is a sister of Angeles Ottein, the coloratura soprano who will sing this season at the Metropolitan.

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ROSELLE WITH SCOTTI

Will Again Go to Metropolitan After Touring in Opera

Among the Metropolitan artists who left New York last week with the Scotti Grand Opera Company was Anne Roselle, soprano. Miss Roselle has been re-engaged by the Metropolitan for the season 1921-22 and is now on tour with the Scotti forces, with whom she has appeared with marked success on several previous tours.

During the coming spring Miss Roselle will also be heard in concert. In her programs she will feature a group of Hungarian folk-songs, singing them in their original tongue. She is a Hungarian by birth and consequently well fitted to present the folk-music of her native country authentically.

Répertoire Announced for San Carlo Opera Season in Boston

BOSTON, Sept. 12.—Fortune Gallo's San Carlo Opera Company has announced its repertoire for its two weeks' stay at the Boston Opera House as follows: Monday, Nov. 7, Bizet's "Carmen"; Nov. 8, Puccini's "Bohème"; No. 9 (afternoon), Gounod's "Faust"; (evening),

Verdi's "Rigoletto"; Nov. 10, Verdi's "La Forza del Destino"; Nov. 11, Verdi's "Aida"; Nov. 12 (afternoon), Puccini's "Madama Butterfly"; (evening), Verdi's "Trovatore"; Nov. 14, Puccini's "Tosca"; Nov. 15, Verdi's "Traviata"; Nov. 16 (afternoon), Humperdinck's "Hansel and Gretel"; (evening), Mascagni's "Cavalleria Rusticana" and Leoncavallo's "Pagliacci"; Nov. 17, "Butterfly"; Nov. 18, Ponchielli's "Gioconda"; Nov. 19 (afternoon), Wagner's "Lohengrin"; (evening), Verdi's "Otello." H. L.

Josef Mann in Rôle

He Was Singing When Death Summoned Him



Josef Mann as "Radames" in "Aida"

The photograph of Josef Mann, the lamented German tenor who died on the stage of the Berlin Opera almost on the eve of his departure for the United States, has just been received from Berlin. It shows Mann as Radames in "Aida," the rôle he was singing when he suddenly sank to the stage floor, during the finale of the third act. His American début was to have been made at the Metropolitan in the new season.

NEW SOLOISTS FOR BOSTON SYMPHONY

Favorites of Former Years Also Engaged—d'Indy to Conduct

BOSTON, Sept. 12.—The management of the Boston Symphony has announced a partial list of the soloists who will appear with the orchestra this season. Among the favorites who are to appear again are Mme. Louise Homer, contralto; Emilio de Gogorza, baritone; Josef Hofmann and Olga Samaroff, pianists. Yolanda Mero will make her début as soloist with the orchestra. Erno Dohnanyi, who played with the Boston Symphony last season on tour, will appear with the orchestra in one pair of its Boston concerts. The appearance of Alexander Siloti, pupil of Liszt, is awaited with interest by those who have noted his Eu-

ropean successes. Erwin Nyiregyhazi, compatriot and pupil of Dohnanyi, will also be heard.

Both of the violin soloists are newcomers. One is Ferenc Vecsey, who formerly toured Europe and America as a prodigy at the age of ten. The other is Paul Kochanski, the Russian violinist, who made his American début in New York last February. Mme. Nina Koshetz, the Russian soprano, will be the leading newcomer among the singers.

For one pair of concerts in Boston, Pierre Monteux will yield the bâton to Vincent d'Indy, the distinguished French composer, who conducted the Boston Symphony in a number of cities during his earlier visit to America in 1905. Though the other soloists have not been announced there will probably be appearances by one or two members of the orchestra. H. L.

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New Music: Vocal and Instrumental



The Piano Concerto of Felix Borowski: A Splendid Work

We are advancing in this big land of ours. No longer are we shocked by the appearance from one of our music publishers of a concerto or a sonata. Ten years ago it was so rare a thing, that when it happened everyone was surprised and proceeded to investigate the reasons for its happening.

Felix Borowski, a musician whose work is respected here and abroad, is the newest composer in America to have a concerto brought out; in his case it is a Concerto in D Minor (*Composers' Music Corporation*) for the piano. How satisfying it must be for this distinguished musician to see this work in print! Writing a concerto is, of course, lots of fun in itself; but there is just as much gratification in seeing it issued as there is joy in conceiving it.

This concerto we feel, is a work that Mr. Borowski wrote some years ago. (We gather that from the idiom in which it is written.) But it is valid music to-day. The opening theme, given out by the full orchestra, has a strength and nobility that many a living composer would sell his soul to possess; there is no dealing here with the impressionism of a latter day; there is no attempt to treat the piano other than as a solo instrument. Mr. Borowski set out to write a piano concerto and we feel convinced that he did it, and did it admirably. The first movement is in sonata form, the themes finely developed and well contrasted.

The Andante in F Major, 4/4, is a romantic movement, worthy of a Tchaikovsky. Its introduction in the orchestra has mood and its main subject given out by the piano alone exhales a very lovely perfume. In it we sense the composer's Polish origin. For, though he lives in Chicago, Mr. Borowski was born in England of Polish parentage. The material used as the introduction of the Andante reappears in the strings, followed by a clarinet phrase, which leads into the last movement without pause. The last movement, *Allegro con fuoco*, D Major, 2/4: Here Mr. Borowski has done the unbelievable. He has written a last movement, that is quite as good as the other movements of his concerto; in short, he has not been without worthwhile material when it came to writing the finale. And many a composer has in a three or four-movement work. Look at the finale of the Tchaikovsky Piano Concerto in B Flat Minor, the "Emperor" Concerto of Beethoven, the Violin Concerto of Beethoven, the last movement of the Tchaikovsky Violin Concerto; are any of them on the same level with the other movements of these concertos? Hardly.

The trumpets announce a very snappy theme, somewhat national in character; it is tossed around in various instruments and there is a broad building up, until the solo instrument enters with the theme. Several pages after, upon the completion of a *Tranquillo* and its subsequent material, a short passage occurs in the strings in A Major, a passage intended as a transition to the second theme, which now appears in A Major, *Meno mosso*. And, strangely enough, in this transitional passage, not in the second theme, we find a very unusual thematic resemblance to the famous "Florodora" Sextet. Mr. Borowski, in all probability will have a surprise when he looks at it, after his attention has been called to it. The piano takes up the second theme in a flowing manner. The first theme returns and when the second reappears it is given out in big choral form, *Meno mosso e larghissimo* without the orchestra supporting it. A page of *Animato poco a poco* leads to a final *Molto maestoso*, in which the orchestra proclaims the main theme of the movement in a new harmonization; a brief *Allegro molto* of piano passage work closes the concerto.

Our admiration for this concerto is very strong. We have given it several months of study, so that more than its outlines are familiar to us. It is structurally a noteworthy production, as well

as thematically. And if the themes at times lack intense personality, they are nevertheless always more than equal to the service to which Mr. Borowski has put them. The concerto as a whole belongs to the school of Rubinstein, Tchaikovsky, Rachmaninoff. It is not a bit more modern than they are, which is due, we feel almost certain, to the fact that Mr. Borowski did not compose it last year or the year before. (We would be very much surprised were we to learn that we are in error in regard to this.) It is taxing technically and very effective from a piano standpoint. But it is not too difficult for any person to perform who considers himself a concert-pianist. With it is added another work of pronounced merit to the not long but excellent list of American piano concertos, those by Edward MacDowell, Henry Holden Huss, Mrs. H. H. A. Beach, John Powell, George F. Boyle, Arne Oldberg and John Alden Carpenter. Mr. Carpenter's, strictly speaking, is a Concertino, not a concerto, and Mr. Powell's piece is called "Negro Rhapsody." There is also a Fantasy by Arthur Whiting, about which we are not prepared to speak. Unless it be better than some other music we know of this academically sound musician, the reason for its not being played is not far to seek. In any case, Mr. Borowski's concerto is now available in a very splendid edition, with the orchestral part well reduced for a second piano, printed in smaller notation under the solo part. Let us hear this work this season in our concert-halls!

A Second Book of Sicilian Folksongs

Bearing the same title as its earlier volume "Canti della Terra e del Mare di Sicilia (Songs of the Land and Sea of Sicily)" (*G. Ricordi & Co.*), this book comes to us as a second set of the songs of the soil of that rich and interesting land, little known and less understood in America than we would wish it to be. For in our land Sicilians are still thought to be bloodthirsty members of secret bands who do terrible things. In reality they are a very old and learned civilization, noble in their habits and profound in their culture.

The folk-songs that appear in this book, twenty of them there are, have like those in Volume I been set with piano accompaniments by Alberto Favara, a living Italian composer. What he did in the earlier volume to win our praise he has done here with equal success. He is a musician of keen sensibilities and knows how to bring out the best that there is in a piece of folk-music.

Some of the loveliest songs in the book are for baritone voice, among them "A la Sautaninfara," "A la Mazzarisa," "Canta di Caccia." There is one that matches the exquisite "A la Barcellunisa" in the other volume, sung in this country by only two of our singers as far as the reviewer knows, Marie Tiffany of the Metropolitan Opera Company and Edward Johnson of the Chicago Opera Association. And this song is for a low voice, preferably for bass, as its voice part is written in the bass clef; it is called "Storia della Fanciulla Rapita dai Pirati." There is little in folk-music that can match this superb melody, a piece at once simple and entralling.

Songs for other voices than baritones and basses bring us the extraordinarily imaginative setting of "A la Vicariota," the magnificent "A la Sciacchitana," "Nota di Vittoria" and the three religious songs, "Razioni di Santa Marina," "Processione di li Variceddi" and "Canto dell' Epifania." For groups of folk-songs in recital programs our concert singers should lose no time in getting this volume of Signor Favara's, as well as his Volume I. We have heard Neapolitan folk-songs here for years, and some of us know the Piedmontese folk-songs arranged by Sinigaglia; but they do not match these Sicilian pieces for depth of beauty and sincerity of feeling. In all the time that the first volume has been before the public we have not seen these Sicilian folk-songs sung in concert by any of our singers but the two mentioned above and Helen Stanley, who sang a very lovely one in her recitals several years ago.

The original Sicilian text is printed under the vocal line and also the Italian version. It is urged that the Sicilian text be used, as its "u" sounds are admirable for singing.

Mr. Quilter Harmonizes Three Old English Songs for Voice and Piano

Taking the two tunes, "Drink to Me Only With Thine Eyes" and "Three Poor Mariners," which several years ago he set as violin pieces, Roger Quilter has now reworked these two for voice and piano and added a third in "Over the Mountains" (*London: Winthrop Rogers, Ltd.*). He calls them "Old English Popular Songs," which is a very good title in its way; but "popular song" in this country



Roger Quilter

means a song manufactured by the "tone-poets" of Tin-Pan-Alley. Therefore, we will refer to them as "Old English Songs," if we may. It is unnecessary to speak individually of what Mr. Quilter has done with these melodies. Our readers know well how highly we prize the precious gift of this living Britisher, how we have found nothing but words of laudation for his Blake songs, his piano pieces, etc. Here with these tunes before him he has shown again that no one outdoes him in a delicate, subtle-sensitive appreciation of what a chord means placed here and what a single note can do placed there. There is no verbiage in a job that Mr. Quilter finishes; he is sparing with his words, and he brings to a close neatly and artistically everything that passes under his eyes.

These three Old English songs are issued in high and low keys; we have seen the versions for high voice, which place "Drink to Me Only" in the key of G Flat Major, "Three Poor Mariners" in G Major and "Over the Mountains" in A Major. Discerning singers need these songs for their programs. They represent modern English creative musical work splendidly. A word to the wise. . . . A. W. K.

The Dickinson "Troubadour Songs"

"Troubadour Songs," compiled and arranged by Clarence Dickinson, with an historical introduction, biographical notes, and English texts, by Helen A. Dickinson (*H. W. Gray Co.*), is an attractive volume containing six numbers by Bernard de Ventadour, de Coucy, Moniot d'Arras, Adam de la Hale and Clément Marot, and the anonymous "All Thoughts Within My Heart That Dwell." The inclusion of "How My Lightsome Youth Is Gone," by Clément Marot might excite surprise at first glance, were it not for the fact that the historical introduction makes clear that the sixteenth century courtier-poet-musician was a "spiritual successor" of earlier *confrères*. The book is very well engraved—the songs deserve such a distinction—and Mr. Dickinson's work with regard to the piano accompaniments is admirably done.

Three Blithe Bits for the Piano

Gavotte Antique, by Susan Schmitt, "Just Fun," by Charles Heurter and "Lotus Flowers," by Joseph J. McGrath (*Boston Music Co.*) are all three happy numbers of medium difficulty and pleasing contour. The Gavotte, with its clean-cut rhythms, "Just Fun" with its easy double-note passages, and "Lotus Flowers," whose sentimentality is uncantered by care, should all give facile pleasure.

Two Songs of Sentiment

"Over the Hills to You," by Clay Smith, and "Sunny Eyes," by Russell J. England (*Heidelberg Press*) both issued for high, medium and low voice, and both provided with effective obligatos for violin and for cello, are new songs which sing olden sentiments in most suave and engaging fashion. "Over the Hills to You" is in six-eight time, flowing, sonorous, impassioned within popular melodic formulae; while "Sunny Eyes" is a languid and tender Negro croon of a type whose widespread favor seems never to languish.

Stravinsky "Trois Pièces pour Think of the Clarinet Solo" (*London: J. & W. Chester, Ltd.*) dedicated to Werner Reinhart, should be acquired by every player on the clarinet, for they have the interest of curiosity, an uncanny diversity of time-signatures, and, in No. 1, the fascination of taking a certain F sharp with the little finger of the left hand when playing on a Boehm clarinet, to recommend them.

Three "Masques" by Karol Szymanowski

"Masques" (*Vienna: Universal Edition*) by the Polish concert-pianist and composer, Karol Szymanowski, were never written for the every-day pianist, but only for the brilliant pianistic bird of the concert platform. "Scheherazade," "Tantris der Narr" and "Eine Don Juan-Serenade," respectively dedicated to such pianistic headlights at Sascha Dubiansky, Harry Neuhaus and Arthur Rubinstein, are piano pieces of the utmost difficulty, not merely as regards playing, but in interpretation. "Scheherazade" is fascinatingly colorful. It is planned and developed on a different plane from the broad and sonorous music by Rimsky we associate with the name; but its exoticism is convincing, and it traces the various phases of a tragic oriental tale with a firm and dramatic tonal brush. "Tantris der Narr" is a brilliant *Capriccio buffo*, not without a high lyric moment; while the "Don Juan Serenade" harks back to no Mozartean theme, but contents itself with re-echoing in iridescent modernistic color and rhythmic diversity the improvisational and amatory happiness of spirit of an olden prototype. It is a most delightful example of what the modern composer who pairs invention and taste can do by way of lending new enchantment to a charming subject suggestion.

Two Programmatic Piano Compositions

Axel Raoul Wachtmeister, in his "Ghosts" and "La Capricieuse" (*John Church Co.*) gives us two interesting programmatic dance numbers, evidently designed—aside from their purely musical value—to permit of interpretation by the character dancer. "Ghosts," which may be danced by two different groups of dancers, is a fanciful evocation in tone of "disembodied souls, fresh from the battlefield, with earthly thoughts in their minds," bringing all astral space into confusion, for in astral space "thoughts are things," literally. "La Capricieuse," a mazurka, describes a coquettish love-passage between a woodland nymph and a huntsman. It is playable, graceful in concept, and really needs no program to justify its musical existence.

Alan Gray's Book of Descants

"A Book of Descants," by Alan Gray (*Cambridge: Cambridge University Press*) is an admirable volume of hymn-tunes, some 103 pages of them, adapted for singing in Descant, that interesting medieval art which has been revived in England during the past few years. The tunes which Mr. Gray has collected and arranged have been pitched as low as possible to suit the average voice, in nearly ever case for organ accompaniment with the Descant forming the highest part. The accompaniment also may be used to lend variety, even when the Descant is not sung. The little volume reflects credit on its compiler's careful and painstaking accuracy, and his musical good taste and skill in presenting his material.

Two Organ Numbers by One of the French "Six"

Two pieces for the organ by Arthur Honegger, Fugue and Choral (*London: J. & W. Chester, Ltd.*), ought to give the organist something by way of a nut to crack, musically speaking. They are really beautiful developments of modern thought in olden formal vessels, the Choral, in particular, being a movement of lofty nobility and peculiarly expressive.

Two Songs in Melodious Vein

"The Tryst" and "Love, Heart of Youth," by Francis M. Paine (*Hodgdon Music Co.*) are expressive and easily singable songs, whose pleasing melodies are natural and void of artifice. Of the two "The Tryst" represents a personal preference. F. H. M.

SEEK NEW MUSIC BY AMERICAN WRITERS

Publication Society to Select from Works Submitted by Oct. 15

The Society for the Publication of American Music announces that compositions submitted to the organization for publication during 1921-22 must be in the hands of the secretary by Oct. 15 next. The Society, which was organized in 1919, exists for the purpose of publishing a certain number of worthy compositions by American musicians each year.

This year the manuscripts to be submitted must be exclusively chamber music compositions. Piano pieces, songs, orchestral or occasional numbers will not be considered for publication. The Board of Directors suggests that the works submitted be preferably for those

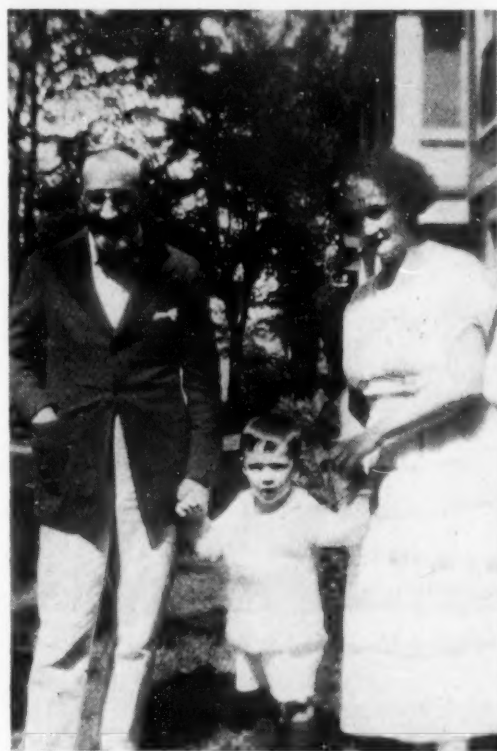
combinations which include the piano. Piano sonatas will also be received.

Manuscripts must not be signed, but should be accompanied by a sealed envelope containing the name of the composer. Manuscripts should be addressed to William Burnett Tuthill, Secretary, Room 1608, 185 Madison Avenue, New York. For the season of 1920-21, the Society published two works. They were a Quartet for Strings by Henry Holden Huss of New York, and a Quartet for Strings (Serenade), by Leo Sowerby of Chicago.

Prihoda to Visit Pacific Coast for First Time

Vasa Prihoda, the Czech violinist, has cabled Fortune Gallo announcing that he will sail from Genoa on Sept. 30 for America. He will fill sixty engagements here and in Canada, his tour taking him to the Pacific Coast, where he will be heard for the first time. In New York Prihoda will give a recital on Wednesday evening, Nov. 16; in Boston on Oct. 22 and Chicago on Feb. 1. He will bring a new accompanist from Prague.

Barrère Returns to New York to Prepare Ensemble's Programs



George Barrère, Mrs. Barrère and Their Son, Jean, at Chautauqua, N. Y.

Albert Stoessel not only conducted the New York Symphony for a time at Chautauqua, N. Y., this summer according to information received from the noted

flautist, George Barrère, but he also took a picture or two. One of them is the above snapshot, in which the Barrère family is shown. Mr. Barrère has returned from Chautauqua to New York and will be heard with his famous ensemble in many concerts this season.

Marguerite D'Alvarez Engaged for First Appearance in Twin Cities

Marguerite D'Alvarez, contralto, will be heard for the first time in Minneapolis and St. Paul on March 30 and 31 as soloist with the Minneapolis Symphony, Emil Oberhofer, conductor. While in the Northwest she will also give a recital in Winnipeg on March 28, under the auspices of the Woman's Musical Club. She will sing in Raleigh, N. C., on Jan. 23, in a recital sponsored by the Kiwanis Club.

Alfred Mirovitch to Play in East and on Pacific Coast

Alfred Mirovitch, pianist and composer, will make a tour of the East immediately after his opening concert at Carnegie Hall on Saturday afternoon, Oct. 8. Early in December he will leave for the Pacific Coast, where he has been engaged for twelve recitals.

Lydia Ferguson Singing in London

LONDON, Aug. 15.—The success of Lydia Ferguson, the American soprano, in her recital here, has led her to prolong her stay so as to permit of other appearances. Miss Ferguson is also to go to Prague for some recitals.

Alexander Glazounoff, the Russian composer, is reported to have lately finished an operatic work on a Biblical subject.

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Deplores Neglect of "Old School" Vocalism

Whitney Tew, New York Teacher of Voice, Criticizes Present-day Methods of Singing — Artists Misuse Vocal Organ and Fail to Attain Standard of Past Century, He Declares — Should Sing Two Operas a Day Without Fatigue

VOCALISM is deteriorating, declares Whitney Tew, New York teacher of singing. This result he attributes to the modern school, which he describes as the very antithesis of that of the past generation, and which, he says, leads to the development of only a small part of the possible range of the voice. Upon this opinion he bases his theory of singing.

"I sang in opera and in concert for years," said Mr. Tew, "and I was always handicapped by a short range, the E's and F's being out of my reach. You can see how this circumscribed my career. I had studied with eminent teachers, Emilio Belari at first, and Alberto Lawrence, after which I went to England and worked with William Shakespeare for a number of years, studying oratorio with Randegger and Sir Henry Wood, and lieder with Sir George Henschel. Now, after many years, I am still of the opinion that Shakespeare has been the means



Whitney Tew, New York Vocal Teacher of stemming the wave of vocal decadence which has been increasing since the loss of the basic ideas of the old masters.

"I worked with eminent teachers in France and Germany and have had a broad experience which convinces me of the rectitude of the one-position scale, it having been the fundamental principle of the school of singing of which Adelina Patti was the last exponent. The old masters were right and the modern ones wrong as to the scientific principle in articulation and breathing. Pacchiarotti

had the proper idea when he said that the art of singing consists in knowing how to pronounce and how to breathe. The elder Lamperti said practically the same thing, that singing 'is an extension of speaking, but without the necessary study, how would one emit with equal clearness of tone and pronunciation those notes on which one does not speak?'

Knowledge of Breathing Essential

"MODERN vocal students do not study to do this, yet this is the only conceivable art of singing which can be convincing; the practise which enables one to pronounce on tones above the speaking compass. To do this involves the knowledge of the breath which carries the tone upward without altering the pronouncing positions of the tongue or the normal speaking tension of the vocal cords which must lie parallel in their entire length on every pitch.

"This art is lost. The modern singer is obsessed by the untenable view that muscles of the tongue, designed to taste and swallow, can stretch the motor nerve or pronouncing muscle away from its connection with the hyoid bone, and so dislocate the larynx that the ruinous practice of stretching and contracting the vocal cords is necessary. A knowledge of acoustics and the scientific action of the breath would obviate this absurdity and permit the pronouncing muscles to act instead of those of gustation and deglutition, and would permit the vocal cords to remain at all times in one position, Nature's position. And of this position Nature affords a model with every word we speak if we would but observe sufficiently closely.

Extended Range Possible

"It is so palpably absurd that expression on pitch can be real except it be uttered in the natural function of speech, that to assert it seems consummately ridiculous. The blunt truth is that the modern singer knows no principle upon which natural speech may be carried up the scale, and assumes that because it is beyond his ken, there is none, and this in the face of authentic history and physical logic! By dint of practise and a knowledge of how nature articulates, which it is astonishing should not be known, and how the breath causes pitch changes without distorting the cords, one may acquire the art of talking normally over three or more octaves of compass. I have been enabled to extend my range an octave or more above and below what was the limit of my range before this simple natural law became known to me.

"The belief that the vocal cords stretch or lengthen or shorten, is ruining countless voices every year. This came about through the loss of the art of breathing or blowing on the strings so that now under this deep-seated infatuation, there are no great singers, for instead of playing upon their instrument with their breath, they are trying to make it play upon itself!

Modern Singing Unnatural

"MODERN singing is an inversion of nature's plan in every function. Modern theories reverse nature's plan in all of the three functions which co-ordinate in the act of speaking; that is, the articulating, phonating and breathing activities. The masters of the old epoch practised hours daily in learning to pronounce above the speaking compass. If both vowel and consonant are not properly articulated the tone cannot be good. The cognoscenti very well understand

[Continued on page 27]

LUCILE KELLOGG

DRAMATIC SOPRANO

After her last New York Recital the New York "American," January 17, 1921, wrote:

"Lucille Kellogg, a cousin of the celebrated Clara Louise Kellogg, gave her debut song recital in the Times Square Theater yesterday afternoon. * * * Miss Kellogg proclaimed herself to be the possessor of a fine brilliant voice, beautiful in quality and broad in range. She sang 'Elsa's Dream' from Wagner's 'Lohengrin,' easily meeting the musical demands of the aria and investing her interpretation with mystic charm and significance. 'Vissi d'Arte' from 'Tosca' and 'Voi lo Sapete' from 'Cavalleria Rusticana' were the other important numbers in a collection that included lieder by Schumann, Brahms, Grieg and Schubert, new songs by Herman and Bungert and others written by Handel, Kramer, Woodman and Verdi."



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[Continued from page 26]

that there is nothing to-day which is comparable with the singing of one hundred years ago. They know that the range of the great era was far longer than to-day and that the quality and flexibility, intensity and powers were of a totally different character from the limited, forced and muscularly manipulated tone of to-day. The lovers of art must see in the modern physically constituted sound and false resonance, a travesty on the pure, soul-stirring tone, and they must recognize in the modern 'diction' a ridiculous, unnatural and forced articulation.

"Contemporary singers know nothing of *appogiata*, the vocal mechanism sup-

ported in its normal position by a natural respiration. Under such usage the vocal instrument is practically indestructible and never experiences fatigue. Singers trained in *appogiata* could sing two heavy operas every day with no expense to the mechanism, and their voices would never give out in mid-career. When it is known that the vocal mechanism is the most strongly constituted portion of the human anatomy, the independent thinker will realize that the loss of vocal powers in middle life conclusively shows that the cause for this premature deterioration is misuse.

"To close or open a tone, to color a vowel or to place a tone in any given resonating cavity, is an artificial, voluntary and altogether unthinking interference with nature. The art or science of breathing, that lost art, when developed, carries the voice over a compass of three or four octaves with no effort whatsoever, and nature's adjustment of the cords is not interfered with."

J. A. H.

Engagements for New York Trio

The New York Trio—Clarence Adler, pianist; Scipione Guidi, violin, and Cornelius Van Vliet, 'cello—has just been engaged for two concerts of the Maine Music Festival, and will appear at Bangor, Me., on Oct. 8, and Portland, Me., on Oct. 12. On Oct. 20, the trio opens the series of concerts and lectures under the auspices of the Institute of Arts and Sciences at Columbia University. The dates of three Monday evenings in Aeolian Hall are Dec. 12, Feb. 20, and March 27.

Carmine Fabrizio in Boston Recital

BOSTON, Sept. 12.—Carmine Fabrizio, violinist, contributed the musical event at the Catholic Summer School in the Cliff Haven Auditorium, with Carl Lamson as accompanist. Mr. Fabrizio

played with poise and artistry. His program included Grieg's Sonata in G Minor for violin and piano, with Mr. Lamson, and numbers by Saint-Saëns, Paganini, Rimsky-Korsakoff, Cui, and Wieniawski.

Charles Hackett to Join La Scala Company After Fall Tour

Following his operatic engagement at Ravinia Park, Charles Hackett will fill five operatic engagements with the Scotti Opera Company during the latter part of September in the far West. He has been booked by his manager Charles L. Wagner, for twenty-five concerts prior to December, when he will sail for Europe to fill an engagement at La Scala, Milan. That engagement will begin Dec. 26. He will sing leading rôles under the conductorship of Toscanini.

Percy Rector Stephens Sees the Redwoods with Western Club Men



Percy Rector Stephens, New York Vocal Instructor (Standing Sixth from the Left) with a Group of the "Bohemians" of San Francisco

DURING his visit to San Francisco, where he has been teaching for the second summer in succession, Percy Rector Stephens attended the annual grove play in the Bohemian Grove in Sonoma County. The play this year was "St.

John of Nepomuk," book by Clay H. Greene, with music by Dr. Humphrey J. Stewart. Mr. Stephens is shown, standing in the center in the above photograph. He returns shortly to New York to begin his teaching for the season.

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CHICAGO, Sept. 12.—The eighth annual report of the Civic Music Association of Chicago is a glowing testimonial to the group of idealists whose courage and perseverance have made possible the splendid work accomplished by the organization. The Civic Orchestra, the children's choruses, the adult choruses, the mass singing activities, and the free artists' concerts compose the list of activities.

The Civic Orchestra has become one of the most important factors in the development of the musical life of the country to-day. Originating in a desire to provide well trained native musicians from whom the personnel of American symphonies could be recruited, the orchestra, although in existence but little more than a year, has already justified its purpose by furnishing seven players

to major orchestras from its ranks. Last year the Chicago Symphony engaged Theodore Ratzner, 'cello; the Minneapolis Symphony, Harvey Mathieu, French horn; the Philadelphia Orchestra, William Kruse, bassoon; the Cleveland Symphony, Oliver Woodward, viola. This season's appointments are: John Weicher, violin; Nathan Einhorn, trumpet, and Philip Nemkovsky, trombone, all with the Cleveland Symphony.

This record would seem to demonstrate that instruction may be had in this country of such a grade as to enable the recipients to meet the requirements of the best orchestras. The Civic Orchestra has given during its first year, three concerts in high schools, five concerts in Orchestra Hall, and three out-of-town performances.

In addition to the invaluable training in ensemble, repertoire and orchestral discipline which the members receive from Frederick Stock, Eric Delamarter and George Dasch, a number of them are the recipients of free scholarships under the tutelage of members of the Chicago Symphony. These scholarships are the gifts of public-spirited and music-loving citizens. The present scholarships have been awarded to Charles Kessler and Hugo Fox, bassoon; A. J. Halac, clarinet; Florian Mueller, oboe; H. H. Hoyt, string bass, and Dorothy Condit, viola.

K. C. D.

Mrs. Frederick H. Snyder to Reopen Studio After Return from California



Mrs. Frederick H. Snyder, New York Vocal Teacher, (on left) in Santa Ana, Cal., Photographed with Her Niece, Betty Smith, and Her Sister, Mrs. Frederick B. Smith.

Spending much of her time in travel, Mrs. Frederick H. Snyder, the New York vocal teacher, plans to resume her teaching schedule in New York on Oct. 4. She recently visited California. The accompanying snapshot shows her with her niece, Betty Smith, a talented singer, and Mrs. Snyder's sister, Mrs. Frederick B. Smith. The bungalow is the home of Mrs. Smith at Santa Ana, Cal. Mrs. Snyder left Santa Ana for St. Paul on Sept. 4, where she will remain until Sept. 25, after which she will proceed to New York.

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ARTISTS AT ANNIVERSARY

Concert Given in Celebration of Founding of "Jewish Times"

A concert was given in celebration of the first anniversary of the founding of the *Jewish Times*, a New York newspaper, at the Metropolitan Opera House on Sept. 11. A program of music and interpretative dancing was presented. Mana-Zucca, pianist and composer, played several of her own works.

Clara Brookheart, contralto, sang "Mon cœur s'ouvre à ta voix" from "Samson et Dalila," and "The Beautiful Legend" by Stoltz. Theodore Kittay, tenor, sang a number by Mana-Zucca and Cantor M. Herschman sang the aria "Rachael, Quand du Seigneur" from "La Juive" in Hebrew. A symphony orchestra under the leadership of Joseph Cherniavsky played the "Robespierre" Overture by Litolf and Tchaikovsky's "March Slav."

The dances, given by artists of the Capitol Theater, included "Valse Bluette" of Drigo by Mlle. Gamborelli, and Grieg's "Anitra's Dance" by Doris Niles. Alexander Oumansky and a ballet corps gave the "Dance of the Dolls" by Victor Herbert and the "Ballet Egyptien" of Luigini. David Pinsky, playwright, delivered an address, and B. Zuckerman presided over the affair.

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country this season under the management of J. Francis Smith. Mr. Smith has been booking Miss Du Carp's tour since the spring and reports that she has an excellent season of engagements before her.

Extended Atlantic City Engagement for
Ethel Dobson

ATLANTIC CITY, Sept. 10.—Ethel Dobson, coloratura soprano, has been engaged as one of the principal soloists for the special Sunday evening concert on the Steel Pier, scheduled for Sept. 18,

under the bâton of J. W. F. Leman. Apart from the daily concerts, the weekly series given during the season have assumed more than ordinary importance because of the fact that leading New York singers only are, with few exceptions, especially featured as soloists. This distinction for Miss Dobson came as a result of the emphatic success achieved through her daily appearances with Leman and his symphony forces since July 10. Her season's engagement has in consequence been extended till the end of September, after which time she will leave for New York where she will be heard in a number of concerts.

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MUSIC ENTERS NEW ERA IN CLEVELAND

Ernest Bloch and Institute Advance Methods of Instruction

CLEVELAND, Sept. 12.—A practical musical school with courses adapted to the needs of all pupils from advanced students in composition to beginners in the simple arts of rhythm and metre has been developed under the direction of Ernest Bloch at the Cleveland Institute of Music.

Mr. Bloch is an eminent composer, whose originality lies not only in his power to create music, but also in his extraordinary qualities of inspiration and guidance in creating musicians.

During his short residence in New York not only was there gathered about him a group of budding artists, several of whom have followed him to Cleveland, but many practical musicians realized that the pedagogue was possessed of ability to clarify many educational problems in need of solution. The opportunity to prove his theories came to Ernest Bloch in the Cleveland Institute.

In no place of civic life has the recent growth of Cleveland been more apparent than in music. In its splendid colleges, its beautiful Museum of Art, and its fine symphony, standards had long been established equal to those existing in the greatest of American cities. Music instruction, however, was still in the formative stage of the private studio, with many teachers doing excellent individual work, but with no co-ordination that would give authority to a musical diploma.

A group of public-spirited citizens has

made such a project possible by the establishment of the Cleveland Institute. An auspicious beginning was made by engaging as business executive Mrs. Franklyn B. Sanders, widely known as a manager of important musical enterprises, with long experience in welding together groups of men and women interested in civic betterment. A year ago Ernest Bloch was secured as musical director, and in December, 1920, the school opened its doors. After six months of demonstration of the value of the Bloch ideals and principles, the success of the Institute is well assured.

All classes for advanced students in theory and composition are taught by Mr. Bloch. Younger students have as instructors those who themselves have been his pupils. Stereotyped methods of technical instruction are carefully avoided. Individuality and absolute sincerity of musical expression are demanded—not painstaking absorption of rules laid down in text-books. There are definite courses of study, and terms which divide them into convenient units, but a pupil who is adequately prepared need not wait until the end of the term for promotion, but advances as his progress may warrant.

A daily report from each teacher to the musical director, and the visiting of class rooms at frequent intervals by the head of the Institute, insure the direct contact and intimate touch that brings the whole faculty into close sympathy with its head. All teachers are happy in working out the ideals and methods instituted by Ernest Bloch.

Associated with a group of efficient local teachers whose services were at once secured, there has been added from month to month distinguished exponents

of special arts. One of the latest to be added to the faculty is André de Ribeaupierre, an eminent violinist, for two years associated with Ysaye in the Cincinnati Conservatory of Music, who will conduct master classes at the Institute and will divide his time between the two Ohio cities.

Hubert Linscott of New York is at the head of the vocal department, and will share his time between New York and Cleveland. Mr. Linscott has been associated during the summer with the McPhail Summer School in Minneapolis, where his teaching created an enthusiastic spirit among his pupils.

Orchestral instruments are taught by members of the Cleveland Symphony. Louis Edlin, concertmaster; Carlton Cooley, violinist; Victor de Gomez, first 'cellist; Sepp Morscher, harpist, and Weyert A. Moor, first flautist, are all members of the Institute faculty.

Unusual concert privileges are accorded Institute pupils, including admission to the Cleveland Chamber Music Society programs, presented by such organizations as the Flonzaley Quartet, the London String Quartet, the Letz Quartet, and the Cleveland String Quartet. The pupils also attend the piano recitals for young people given by Guy Maier, obtain tickets for matinées of the Cleveland Symphony at special rates and by special permission of Nikolai Sokoloff, conductor of the orchestra, serious students in composition are invited to listen to orchestra rehearsals.

That Cleveland has cause to be proud of its new institution, whose importance is not only local and civic, but of national significance, has been made evident from letters of inquiry concerning its courses from sixteen widely scattered States, including those upon the Eastern seaboard as well as from States upon the Pacific Coast. A. B.

Marriage of Aurore La Croix Not to Interrupt Her Concert Activities

Aurore La Croix, pianist, was married last month to Henry Homer Hay. Miss La Croix is the daughter of Joseph La Croix of Southbridge, Mass. Her marriage will not halt her concert career, which she began auspiciously a few years ago with an unusually successful New York recital. Her home will be in Cleveland. She will concertize again under the direction of Loudon Charlton.

Clay Smith Song Is Heard

A new success was scored for Clay Smith's song, "Sorter Miss You," when it was sung by Thomas Conkey at the show recently given by members of the Lambs' Club under the title, "All-Star Idlers." Mr. Conkey is a musical comedy performer who has also, as this performance showed, concert possibilities.

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Pasadena Society Awards Music Fellowship to Arthur Farwell

PASADENA, CAL., Sept. 10.—Arthur Farwell has been awarded the first "Composer's Fellowship," which has just been established by the Pasadena Music and Art Association. This benefaction carries an annual honorarium of \$2,000. Its purpose is to give the same sort of aid to music that the sciences receive through endowments for research work. The sole requirement is that the holder of the fellowship shall devote at least half of his time to musical composition. Mr. Farwell is one of the foremost American composers and music critics. He will take up his residence in Pasadena immediately. During the past summer, he conducted a course in community music and music drama in the Summer Art Colony, sponsored by the Pasadena Community Playhouse Association. It was this that drew the attention of the Music and Art Association to his work.

Although graduated from the Massachusetts Institute of Technology in 1893 as an electrical engineer, Arthur Farwell has made music his life work. After four years of study in Boston under Homer Norton and T. P. Currier, he brought out, under the guidance of Edward MacDowell his first compositions, "Tone Pictures After Pastels and Prose." On returning from several years of study abroad, Mr. Farwell became lecturer on musical history at Cornell University, remaining there until 1901.

A presentation of one of the Bohemian Club grove plays, near San Francisco,

aroused Mr. Farwell's interest in the pageant movement, which resulted in his joining in the formation of the American Pageant Association, with a determination to develop the musical aspect of the pageant as fully as possible. His first work along this line was to compose the music for Louis N. Parker's "Joseph and His Brethren."

The music for Percy Mackaye's "Caliban," produced in New York for the Shakespeare Tercentenary, was written by Mr. Farwell. In 1917 he again collaborated with Mr. Mackaye, composing the music for "The Evergreen Tree," which is regarded as one of the best examples of community music drama. This is to be produced in Pasadena during the coming Christmas season. Mr. Farwell will direct the musical portion and Gilmor Brown, of the Community Players, will stage the dramatic features.

The establishment of a composer's fellowship, which is the means of bringing Arthur Farwell into the cultured life of Pasadena, is in line with the purpose of the Pasadena Music and Art Association.

Pollain Engaged for Worcester Festival

René Pollain, assistant conductor of the New York Symphony, will conduct at the Worcester Festival next month. This will be the sixty-third festival to be held in that city, and the first one under a French conductor. Mr. Pollain has returned from his Chautauqua season where he achieved great success, even exceeding his remarkable showing of last year.

Hammerstein Loving Cups to Be Sold at Auction

At the close of the first season of the Manhattan Opera House in 1907, the principal singers in Oscar Hammerstein's company presented him with a loving cup inscribed with their names. The following year a more elaborate cup was given to the impresario, also bearing names of a number of the world's greatest singers who had been members of his company, including Melba, Calvé, Campanini, Dalmorès, Renaud, Sammarco, Glibert, de Cisneros and others. These two loving cups together with Mr. Hammerstein's piano, and a gold watch presented to him in 1890 by employees of the Harlem Opera House were sent to a Fifth Avenue auction establishment last week to be sold at public auction.

Ithaca Conservatory to Provide Courses for Disabled Ex-Service Men

ITHACA, N. Y., Sept. 12.—The Ithaca Conservatory and affiliated schools has been designated by the Federal Board for Vocational Education to provide instruction for disabled ex-service men. The Williams School of Expression and Dramatic Art, and the physical education course are also open to the war veterans. Entrance may be had by arrangement with the Vocational Board at Binghamton, N. Y. Many applications have been received for admission to the physical training school, which will be under the direction of Dr. Albert H. Sharpe, formerly of Cornell and Yale.

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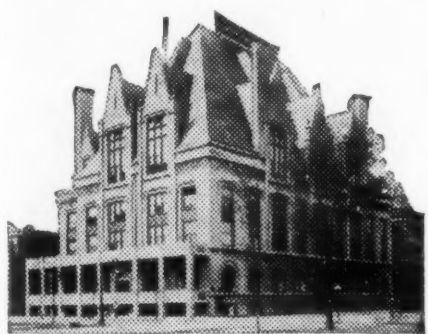
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Charles Kitchell Goes to Home in Vermont for Summer Months



Charles Kitchell, at Lake St. Catherine, Vermont, with His Mother and His Little Son

Spending the vacation months at his summer home at Lake St. Catherine, Vt., Charles Kitchell has done no teaching. But he has had reports of the success of many of his pupils. Three generations of Kitchells are shown in the snapshot, Mr. Kitchell, his mother and his son, Charles Kitchell, Jr.

Among the active Kitchell pupils have been Blanche Stoney, who has taught music at the Daily Vacation School in

Brooklyn this summer and also been soprano soloist at the Arlington Avenue Presbyterian Church, Brooklyn, and the Far Rockaway Temple, while her regular church and synagogue were closed for the summer. Ada Weingartner, soprano, appeared at Briarcliff Manor, N. Y., in July; Vera La Mar, mezzo-soprano, scored with the Graumann Orchestra in Los Angeles on Aug. 7 and has been re-engaged to be soloist with this organization again. During July and August Ruth Hess, coloratura soprano, and her sister, Dorothy Hess, pianist, have given a series of recitals in Pennsylvania. Marie Bashian, the Armenian soprano, has filled a number of dates in the Middle West. At her costume recital at the University of Chicago in July before an audience of more than a thousand persons, she scored a distinct success, the occasion being her third appearance there. The same program was given by her on July 22 at Lake Geneva, Wis., where she had an ovation.

Olga Sternberg appeared in the ship's concert en route to Europe aboard the Mauretania recently, singing a group of songs to her audience's delight. Alma Hopkins Kitchell, contralto, Mr. Kitchell's wife, before going to her summer home in Vermont, gave a very successful recital at Granville, N. Y.

Telmanyi Prepares Ultra-Modern Works for Coming Tour

The works of two ultra-modern Hungarian composers will form a feature of the programs of Emil Telmanyi, Hungarian violinist, on his American tour. His first engagement will be at Wilson College, Chambersburg, Pa., after which he will be heard twice with the Philadelphia Orchestra and once in a New York recital. His accompanist, Sandor Vas, has an unusual list of sonatas for his solo repertoire. The tour will be under the direction of Annie Friedberg.

Harpists Visit Bar Harbor



After Carlos Salzedo's Concert at Bar Harbor's Building of Fine Arts. From Left to Right—Diana Hayes, Ethel Cave Cole, Accompanist; Suzanne Dabney, Soprano; Edith Connor, Carlos Salzedo, Elise Sorelle

BAR HARBOR, ME., Sept. 1.—Three members of Carlos Salzedo's Harp Ensemble appear in the above photograph, which was taken after the concert given here by these artists on Aug. 9, when the playing of the harpists, Mr. Salzedo's solos and Suzanne Dabney's singing were so much admired.

A request program was given by Mr. Salzedo and the Misses Sorelle, Hayes and Connor at Neighborhood Hall, Seal Harbor on Aug. 25, when the ensemble played works by Bach, Handel, Martini and De-

bussy. Mr. Salzedo was heard in two French popular folk-songs arranged by Marcel Grandjany, which he played exquisitely, and his own "Whirlwind," which aroused great enthusiasm. The proceeds of the concert were donated to the organ fund of the Seal Harbor Union Church. It is hoped that it will be possible to install the organ next summer.

Carmen Pascova, mezzo-soprano of the Chicago Opera, is making her first American concert tour as one of the principal attractions on the Redpath-Vawter Chattanooga Circuit.

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New Jewish Work by Rhéa Silberta Finds Favor with Singers



Rhéa Silberta, Composer, with Her Nephew, Howard, at Huntington, W. Va.

After a three months' vacation at Huntington, W. Va., where she visited

relatives, Rhéa Silberta returned to New York the end of August and reopened her studio on Sept. 15. She is shown in the snapshot with her little nephew, Howard at Huntington.

While there Miss Silberta rested from her professional duties. A new song which she completed last spring, has recently been published and will be sung this season by several noted singers. It is a Jewish song, along similar lines to her successful "Yohrzeit" and is entitled "Yom Kippur." In addition to this song a group of seven of her songs and an extended work for the piano will be issued this fall by the Composers' Music Corporation.

H. C. Washington to Give Concerts Abroad

ASBURY PARK, N. J., Sept. 12.—After a successful concert with his orchestra at the Auditorium here, H. C. Washington, tenor and orchestra leader, is preparing to go abroad on Oct. 5 for a series of recitals in Europe.

Gigli Makes Début in "Tosca" in Buenos Aires

A cable was received on Sept. 7 at the Metropolitan Opera House from Buenos Aires to the effect that Beniamino Gigli, Metropolitan tenor, achieved a triumph in his début there in "Tosca." The audience compelled him to repeat the "Romanza" aria three times.

The Rothwells Invite California Musicians to Point Lobos Picnic



The Rothwells Hold a Picnic at Point Lobos, Cal.

CARMEL, CAL., Sept. 10.—Summering here this year Walter Henry Rothwell,

conductor of the Los Angeles Philharmonic Orchestra and his wife, Elisabeth Rothwell, soprano, recently gave a picnic at Point Lobos. Among their guests shown in the above picture are Richard Buhlig, pianist, Otie Chew Becker, violinist, and Thilo Becker, pianist, both of Los Angeles and Edward Schneider, San Francisco composer and his family.

Gail Hamilton Ridgway Married to Bates College Professor

Gail Hamilton Ridgway, a pupil of Fritz Kreisler, and formerly instructor of violin and music history in Knox Conservatory, Galesburg, Ill., was married on Sunday, Sept. 4, to Professor Sydney Barlow Brown, of Bates College, Lewiston, Me. Professor Brown will resume his chair as head of the French department after a year's absence for study in France. The couple will make their home in Lewiston, after Oct. 1.

Rochester Pianist to Be Soloist at Music Festival in Buffalo

ROCHESTER, N. Y., Sept. 12.—David N. Kahn, a pianist of Rochester, who has been studying with Arthur Friedheim in New York, has been selected as one of the solo artists to appear at the National American Music Festival to be held in Buffalo, Oct. 3 to 8. Mr. Kahn will teach in Rochester this season.

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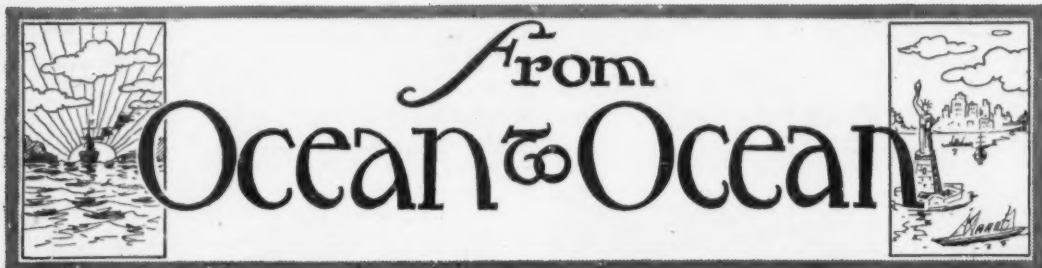
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PITTSBURGH.—The Pittsburgh Musical Institute announces the addition of Gaylord Yost to the faculty of the violin department.

DEKALB, ILL.—Carl E. Craven, tenor, has given a series of four recitals at the summer session of the Illinois State Normal School here.

BAYONNE, N. J.—Eleanor Dryhurst-Hall of Wallingford, Conn., has accepted a position as teacher of music in the public schools of Bayonne.

MONTREAL, CAN.—The Kiwanis Club has instituted a series of mass singing events in Fletcher Field, which are drawing large crowds to the park each week.

BATTLE CREEK, MICH.—Arnold Lovejoy of the faculty of the Dunbar American School of Opera, was the principal soloist at a concert given by Katherine Kimmel at Battle Creek Sanitarium.

MORNINGSIDE, CONN.—Mrs. Spencer Jewell of Hartford, Conn., was the principal soloist at a musicale at the Morningside Casino. Raymond Cook and Gaylord Cook of Bristol were heard in solo numbers and a duet.

EASTHAMPTON, MASS.—A quartet composed of Emily Parsons, Beulah Hall, Elmer Gardner and Leslie Munn gave a benefit performance for the building fund of the Congregational Church. Marion Kienle was accompanist.

LOS ANGELES, CAL.—Pupils of Ruth St. Denis and Ted Shawn gave a series of dances and pantomimes at the Shawn studio. The principal number was a first performance of an interpretative dance set to Schubert's "Unfinished" Symphony.

COLUMBUS, MISS.—The old-fashioned "All Day Singing and Dinner on the Ground" is still popular in this section and was repeated Sept. 11 in connection with the United Singing Convention. Five thousand persons attended the event.

SOUTHINGTON, CONN.—Wilhelmina Matson, for three years music supervisor of the public schools of Branford, has been appointed public school music supervisor here to succeed Alice A. Wilcox, who has resigned to take a similar position in Hartford.

HARTFORD, CONN.—A concert by W. H. van Maasdyk and his orchestra was a feature of the opening of the Greater Hotel Bond. Mr. Van Maasdyk played as a violin solo an excerpt from the "Meistersinger." Vocal numbers were sung by the Tuxedo Quartet.

INDIAN NECK, CONN.—Elizabeth Williams, pianist, of Washington, D. C., was heard in a Sunday evening musicale at Montowese House on Sept. 4. She was assisted by Raymond Hunter, baritone, and Rebecca Haight, cellist. David Buttolph was the accompanist.

AKRON, OHIO.—Following the dissolution of the Akron Music League, which formerly provided a series of concerts for this city, the Windsor-Poling Music Company has assumed the task of concert management, and promises four leading artist attractions for this season.

LONG BEACH, CAL.—A State Society song program arranged by the Music Committee of Community Service, was given in the Municipal Auditorium and was attended by 2000 people. The program consisted of solos, quartets and duets, and mass singing led by L. D. Frey.

BRIDGEPORT, CONN.—The Philharmonic Symphony Society has been organized here with George Sanger as president, to give a series of concerts during the coming year. Dr. G. E. Conterno has been engaged as conductor, and announcements for the season will soon be made.

PHOENIX, ARIZ.—Robert Saunders, head of the violin department of the Arizona School of Music, and Orley Iles, member of the faculty of the piano department, have appeared in recitals in Arizona, New Mexico and Colorado during August and the early part of September.

LOS ANGELES, CAL.—The California Concert Orchestra, Carl D. Elinor, conductor, recently gave a concert at the Gamut Club, assisted by the Gamut Club Quartet, consisting of Freeman High and Albert MacGillivray, tenors; Lawrence Tibbett, baritone, and Gerald Goldwater, bass.

HUNTINGTON, W. VA.—Thelma Johnson of Minneapolis, Minn., has been chosen to head the musical department of Marshall College, to fill the place left vacant by the resignation of Mildred MacGeorge. Miss Johnson's assistants in this department will be Jesse Stark, Miss St. Elmo Fox, and Ethel Claire Davis.

SEATTLE, WASH.—Mary Louise Weeks, a pupil of A. F. Venino, of the music faculty of the University of Washington, won the scholarship offered by Robert Schmitz in Seattle. Mr. and Mrs. Albert Keesing, both prominent vocal teachers of Seattle who spent part of last winter in Los Angeles, have reopened their studio here.

TORONTO, CAN.—Jennie Sugden, who has been contralto soloist at Immanuel Baptist Church for the past two years, has been appointed to a similar position at Elm Street Methodist Church. Evelyn H. Braithwaite, soprano, has resigned her position as soloist at Ossington Baptist Church to take up her work at the College Methodist Church.

MINNEAPOLIS, MINN.—On the return from the recent Elks' Convention in Los Angeles, the Minneapolis Elks' Glee Club gave concerts in fifteen Western cities. Capacity audiences greeted the organization in every instance. One of the most popular numbers was the "Song of the Mush On" by Dr. W. Rhys-Herbert, conductor of the club.

HUNTINGTON, W. VA.—Mrs. Helen Tufts-Lauhon, who has been studying during the past year with Mme. Stanley, New York vocal teacher, has opened a studio here. She has also been engaged as soprano soloist at the First Presbyterian Church. While in the East, Mrs. Lauhon was soloist at the First Presbyterian Church of Passaic, N. J.

ATLANTIC CITY, N. J.—Two pupils of Evelyn Quick Tyson, Sara Marie Newell and Florence Kye, entered the Fontainebleau School of Music in France this summer. Marion Semple, who has been teaching in Canada for three years, is now assisting Miss Tyson in her studio, and has also been appointed organist of the First Baptist Church.

PITTSFIELD, MASS.—Rachael Allabach, soprano of Toledo, Ohio, was soloist at a concert given under the auspices of the Masonic Lodge at Masonic Hall. She was assisted by the Le Maire Trio, consisting of Josef Le Maire, William Adams and Nicholas Boorzhinsky, and by Walter Koscielniak, violinist of Adams, Mass. M. E. Florio played the accompaniments.

NORWALK, CONN.—The Norwalk Music Club has held its first business meeting preparatory to announcing a schedule of coming musical events. The fifth season of the club will begin on Oct. 4. The officers are Alton O. Thomas, president; Mrs. O. M. Harter, vice-president; F. E. Johnson, secretary; C. A. Hartley, treasurer, and Mrs. F. E. Johnson, reporter.

TORONTO, CAN.—A unique memorial service was held at the Chestnut Methodist Church, when the Toronto Negro organizations commemorated the death of Samuel Coleridge-Taylor, the famous Negro musician. The Coleridge-Taylor

Chorus, an organization of Negro singers recently formed, gave a fine program under the leadership of Robert P. Edwards and Ernest A. Richardson.

CHAPMAN BEACH, CONN.—Helen Black was hostess at a musicale at which Lydia Marvin, soprano soloist of the First Baptist Church of New London, Conn., was heard in a group of songs. Byron Hatfield, baritone soloist of Washington Heights Presbyterian Church, New York, also sang several numbers. Frederick Fleetham of Deep River and Miss Black were the accompanists.

CLIFF HAVEN, N. Y.—Chevalier Eduardo Marzo of New York gave a series of four music lectures recently in the Cliff Haven Auditorium before the Catholic Summer School of America. His subjects covered the history of dramatic music in France, the classical and romantic periods in Germany, and music in England and in America. Phonograph records illustrative of the different periods under discussion were played.

LIMA, OHIO.—J. A. Breese, supervisor of music in the Gomer, Vaughnsville and Elida schools, has returned from Cornell where he was graduated from the institution in public school music. Mr. Breese has been appointed musical director of the Church of Christ in Lima, and has already assumed charge. He is one of the six directors in the West Central Ohio Interscholastic Competitive Association which will meet in Findlay, Ohio, in 1922.

OTTAWA, CAN.—Ten thousand persons gathered on the lawns of Parliament Hill on Aug. 24 to take part in the first mass singing program of the Rotary Club. Cyril Rickwood conducted the singing while the band of the Governor-General's Foot Guards, under the leadership of Sergeant John Barrett, accompanied the singers and played popular medleys during the intervals. The success of the venture was so emphatic that the Rotarians propose to give other programs at frequent intervals.

HARTFORD, CONN.—John T. Roberts has been re-elected president of the Hartford Philharmonic Society, which sponsors the orchestra here. Charles F. T. Seaverns was elected vice-president; Helen M. Peberdy, secretary; Frank A. Sedgewick, treasurer and manager, and Mrs. John A. Garvan was elected as a new member of the board of directors. An additional concert will be given this year, the series to consist of four regular performances instead of three as in former years. The concerts are given at Parson's Theater.

ATLANTIC CITY, N. J.—The quartet of the First Presbyterian Church, composed of Nora Ritter, soprano; Helen McAvoy, contralto; William Boyer, tenor, and Lehman McVaugh, baritone, have been heard in several concerts during the summer. Miriam Finney, former harpist of the Baltimore Symphony, and a pupil of Peabody Conservatory, has been busy with engagements here. Charlotte Smith Mann, New York vocal teacher, visited with a number of her students in Atlantic City prior to the opening of the fall term.

PEORIA, ILL.—A Civic Music Association has been organized here through the co-operation of the Association of Commerce to present a series of orchestral concerts and artist attractions. The officers are Gerald B. Franks, president; James P. Lacey, first vice-president; Franklin B. Stead, second vice-president; Charles C. Adams, secretary; Mrs. O. B. Wysong, manager; Clara B. Dailey, corresponding secretary; Walter G. Causey, treasurer, and Frank T. Miller, Roy Page and Mrs. Ross Smiley, directors.

HARTFORD, CONN.—John F. Gunshanan of Hartford has arranged several concerts recently for the benefit of children in hospitals in this section and wounded service men. Colt's Band of Hartford gave a performance for ex-service men at Allentown Hospital in West Haven, and the 102d Coast Band of New London played for children at Seaside Auditorium at Crescent Beach. The Silver City Band of Meriden gave a concert for the children at Undercliff Sanatorium, and the Footguard Band of New Haven will play here in September.

MASON CITY, IOWA.—Arrangements have been started to organize an Ameri-

can Legion Band here and a committee composed of Roy Hughes, Walter J. Looker and L. M. Morgan has been appointed to enroll members. The legion post considers that a musical organization would be one of the best movements which the legion can foster. Considerable talent has been discovered among the members, some of whom played in Sousa's Naval Band. It is the opinion of all the legion members that such a band can be organized here and made self-supporting.

LIMA, OHIO.—An elaborate musical program was given recently at the Shawnee Country Club on the occasion of a "Mothers and Daughters" Day, with Mrs. Alexander T. Macdonell and her daughter, Mrs. George E. Macdonell as hostesses. Esther Lynch, pianist, daughter of Mr. and Mrs. C. E. Lynch, a pupil of Rudolph Reuter of Chicago, played Palmgren's "The Sea" and a Liszt number, with a work by the same composer for an encore. Margaret Abrams gave a group of recitations, and Marjorie Henderson Carnes, a Dennis-hawn pupil, a daughter of D. C. Henderson of this city, presented four descriptive dances.

WATERLOO, IOWA.—After an interval of twenty years, members of the Christ Episcopal Church choir of a generation ago reunited for a rehearsal under the conductorship of Rev. E. E. Madeira of Kansas City, Mo., who led the choir at that time. Included among them were a number of business men who at that time were surprised choir boys. Some of the best and most difficult music used in the old organization was sung and it was evident that many had not stopped their music with the passing of time. The rehearsal was in preparation for the services at Christ Church the following Sunday, when the reunited choir sang with great effectiveness.

CHARLESTON, W. VA.—I. M. Smith, teacher of voice, will again divide his time between this city and Beckley, W. Va. In addition to his teaching, he will conduct choirs in both cities. Willem B. Schultze, cellist and teacher of this city recently returned from a vacation spent at Old Sweet Springs, Va., where he gave a number of recitals and musicales. Willard E. Tallentire, violinist, and formerly a member of the Cincinnati Symphony, has located here. He will be connected with the Mason School of Music as teacher of violin. The Misses Dunfee have recently returned from New York where they have been taking advanced work at the Vestoff-Serova School of Dancing. They will again have charge of the dancing classes at the Mason School.

STONY CREEK, CONN.—Mrs. Marie Kuhr Schneller of Brooklyn directed a benefit performance given at Indian Point House by musicians spending the summer here. The soloists were Mrs. Arthur Hodgson, soprano, of New Haven; Stanley L. Shamp, baritone, of New Haven, and Brian Merry, cellist, of Augusta, Ga. The musical features of the Mardi Gras held recently were furnished by Mrs. Hodgson, Bess Jewell Wallmo, soprano; Ruth Linsley Oliver, contralto; William Pomeroy Frost, tenor; Edwin Parker Burne, baritone; Mary Elizabeth Donovan and Elizabeth Veder, pianists; Martha Bradley, Ruth Rat-tray, William E. Haesscha, Melville Bradley and Willard Schwartz, violinists; Edna Delaney Rogers, accompanist, and James A. Brown Tuthill, accompanist and organist.

TACOMA, WASH.—Coming at the end of a summer that has been utterly without music, the concert given last week at the Country Club was attended by a large audience. The musicale was given at a benefit summer carnival and garden fête given by Raynor Chapter of the Annie Wright Seminary, and introduced to Tacoma music followers three newcomers to the Northwest. They were Archie Ruggles, tenor, formerly of New York; Curtis von Grudzinski, baritone, and Leif Haslund, pianist-composer. The artistry of Mr. Ruggles was displayed in a solo group and in duet with Mrs. Frederick Rice who was also heard in a group of songs by Mr. Haslund. Mr. Grudzinski won favor in songs by Rubinstein, Tosti and Barry. Charming numbers were contributed by Mrs. Edward T. Ness, violinist, and Mary Dempsey, harpist. Mr. Haslund, Mr. Major and Mrs. Frederick Wallis played the accompaniments.

In Music Schools and Studios of New York

PUPILS OF ROBERT G. WEIGESTER IN IMPORTANT POSTS

Many artist pupils of Robert G. Weigester, New York teacher of singing, have been engaged for important church positions. F. Edward Lindholm, tenor, will be heard this season as soloist at the Hanson Place Baptist Church, Brooklyn, N. Y.; William A. Stark, baritone, who was successfully presented in one of the series of studio recitals given by Mr. Weigester last season, has been engaged by the Ocean Avenue Methodist Church, Brooklyn; Mildred Simpson, contralto, and Leo Ennis, baritone, are the new soloists at the Bedford Park Presbyterian Church, New York, and Marie Toledano, who was engaged at the Lewis Avenue Congregational Church, Brooklyn, last spring, has been singing during the past summer in the place of Vera Curtis at the old First Presbyterian Church, Fifth Avenue, New York. Mr. Weigester has reopened his Carnegie Hall studios for the season with a record number of new enrollments.

CAROLINE MIHR-HARDY TO MOVE STUDIO

Mme. Caroline Mihr-Hardy has begun her teaching at her studio in West Eighty-sixth Street after a summer's holiday spent at Bernardville, N. J. On Oct. 1 she will move to West Sixty-seventh Street, where she has taken a studio for the season.

Marion Telva, contralto of the Metropolitan Opera Company, who has studied with Mme. Mihr-Hardy and is now working with her, has been engaged as soloist for a pair of concerts in December by the St. Louis Symphony, Rudolph Ganz, conductor. Miss Telva appeared in many rôles at the Metropolitan last season, accomplishing the difficult task of singing the rôle of *Brangäne* in "Tristan and Isolde" in her first year on the operatic stage. She will probably sing the rôle again this year, when the opera is given, this time, however, in German. She will also have a rôle in the new Erich Korngold opera "Die Tote Stadt."

ALFREDO MARTINO TAKES NEW VOCAL STUDIO

Alfredo Martino, New York vocal teacher, has leased a house on West Eighty-fifth Street, which he will occupy after Oct. 1, as a home for his school of singing. For the past several years, Mr. Martino has maintained a studio on Riverside Drive. Among his pupils who are achieving notable results is Irene Welsh, soprano, who has been engaged to appear in the rôle of *Nedda* in a performance of "Pagliacci" to be given at the Brooklyn Academy of Music on Sept. 17, by the Brooklyn Grand Opera Company.

SAENGER TO RESUME TEACHING THIS MONTH

Oscar Saenger, vocal teacher, will arrive from Europe Sept. 24. He resumes teaching Sept. 26. His New York studio has been in the meantime reopened and large classes are already listed by Miss Lilly, his secretary, who is in charge of enrollments.

DUDLEY BUCK RETURNS FROM VACATION TO VOCAL CLASSES

Dudley Buck, New York vocal teacher, will return to his studio to resume his teaching for the coming season on Sept. 21. Mr. Buck who conducted master classes at the University of Kansas City for six weeks in the early summer, has been spending his vacation at Sabace Indian Lake, New York.

MAX JACOBS REOPENS STUDIO

Max Jacobs, violinist and conductor, has reopened his studio in West Sixty-eighth Street for the season. In addition to his usual pupils in violin, he will this year teach theory and conducting as well.

LUCKSTONE PUPILS SUCCESSFUL

Among prominent soloists in New York churches are pupils of Isidore Luckstone, the New York vocal teacher. Two engagements of last season included those of Ruth Blackman Rogers, soprano, who became the soloist at St. Paul's Metho-

dist Church, New York, and Henry Moeller, tenor soloist at the Tompkins Avenue Congregational Church, Brooklyn. Mr. Luckstone will resume teaching in New York, Oct. 3, after a delightful summer spent on his estate in the Catskills. He reopens his studio this season with a crowded schedule.

MME. DEVONNE HEMPSTEAD OPENS STUDIO

Mme. Devonne Hempstead has opened her studio for vocal instruction for this season at 200 Madison Avenue. Through

Marianne Brandt Reported Dead After Illness in Vienna Hospital

Letter to Friend Here States End Came in July—Had Received No News of Once Famed Contralto Since March

AFTER a silence of some months following stories of failing health, the death of Marianne Brandt, one of the most famous of operatic contraltos a generation ago, was reported in a private letter from Vienna, received in New York last week. Miss Brandt sustained injury from a fall on March 20, 1920, and the condition of her health was aggravated by the difficulties of living in the Austrian capital.

Shortly after the signing of the armistice, Mrs. Rebecca Freeland of New York, an intimate friend of Miss Brandt's, received a letter from her, saying that owing to the deterioration of Austrian securities she was penniless. Mrs. Freeland laid the matter before Fritz Kreisler, Walter Damrosch and Otto H. Kahn, and a fund of \$1,000 was collected through their efforts and sent to Miss Brandt, as well as numerous packages of food. During the summer of 1920, Mrs. Freeland made a trip to Vienna and saw Miss Brandt. She was living alone in a beautiful apartment filled with valuable tokens given her during her operatic career, but subsisting entirely upon crusts of bread dipped in fat. The \$1,000 which she had received she had put in the bank and refused to touch, telling Mrs. Freeland that in her will she had directed that it be returned to the donors in America.

Mrs. Freeland had letters and post cards from Miss Brandt up to last March, but, failing to hear from her again, she wrote to a friend in Vienna some time ago asking her to visit Miss Brandt. Last week she received a reply announcing the death of the singer in July and giving details of her last days.

Seized with Heart Attack

A few weeks before her death, the letter related, she was seized with a severe heart attack during the night and her cries brought the assistance of the janitor of the apartment, who summoned medical aid. Miss Brandt was taken to the Lowe Hospital. While she was being carried out of the apartment on a stretcher, she sang the "Swan Song" from "Lohengrin," saying that she knew she was bidding good-bye, and that she would not see her home again. Her death, according to the letter, occurred in the hospital shortly after, and she was buried, by her own wish, in the costume she had worn at *Fidès*, the rôle in which she made her first great success.

Marianne Brandt was born in Vienna, Sept. 12, 1842. Her real name was Bischoff and she was the daughter of a cabinetmaker who was so averse to her going on the stage that when she began her studies at the Conservatory under Frau Marschner, she had to rise early in the morning and go to the attic of their house to practise. She studied from 1862 to 1866 with Frau Marschner, making her operatic début as *Rachel* in "La Juive" at Glatz on Jan. 4, 1867, under the name of Brandt, which she assumed on account of her father's in-

her residence for a period of years in France and Italy, where she studied under renowned masters, she is giving special attention to French and Italian diction in her teaching of singing.

NIESSEN-STONE RETURNING FROM EUROPE

Mme. Niessen-Stone, vocal instructor, sailed on Sept. 15 from Copenhagen on the Frederick VIII. She will arrive in New York the last week in September and will immediately resume her teaching.

SOL ALBERTI BACK IN NEW YORK

After a crowded season of teaching and coaching in Chicago and at Ravinia Park, Sol Alberti, pianist, returned to New York recently. Prior to re-opening of his studio on Oct. 1, Mr. Alberti is busily engaged in teaching at his residence studio in New York.



Marianne Brandt, as "Fidès" in "Le Prophète," the Opera in which She Made Her First Success

sistence that she should not use her real name.

Sang "Kundry" at Bayreuth

She next sang at Hamburg, and on April 21, 1868, made her first appearance in Berlin as *Azucena* in "Trovatore," and the same month played *Fidès* in "Le Prophète," creating such a sensation that she was engaged for a term of years and sang at Berlin until 1873. During 1869 and 1870 she studied with Viardot-Garcia. In 1872 she was given leave of absence to appear in London and made her début there as *Fidelio* on May 2 of that year. Ten years later she was the *Brangäne* of the first production in England of "Tristan and Isolde." On July 28, 1882, she played *Kundry* at the second performance of "Parsifal" in Bayreuth, on which occasion she donated her services. She afterwards alternated in the rôle with Materna, who created it.

In 1884 she came to America as a member of Leopold Damrosch's German company at the Metropolitan, making her first appearance as *Fidelio*. Of her performance of the part, H. E. Krehbiel has written, "The memory of her impersonation of the heroine is still one of the liveliest and most fragrant memories of those memorial days. . . . Not more than a dozen have achieved distinction in it, and Marianne Brandt is among the number. On its musical side her performance was thrillingly effective, but on its histrionic it rose to grandeur." She also appeared as *Fidès*, *Donna Elvira*, *Ortrud* (Wagner had called her the "Queen of Ortruds" and presented her with a silver wreath in honor of her impersonation), *Fricka* and *Gerhilde*. The following year under the management of Edmund C. Stanton and Walter Damrosch, she continued to appear in these parts and gained added fame as *Ashtoreth* in Goldmark's "The Queen of Sheba," and *Brangäne* in the first American production of "Tristan and Isolde," as well as *Morgan-le-Fay* in Goldmark's "Merlin." In 1887 she was the *Erda* of the first American "Siegfried" and in 1888 the *Wellgunde* of the first "Götterdämmerung." She also sang *Elgantine* in "Euryanthe."

Retirement Through Jealousy

In 1890, Miss Brandt retired from the stage though still in the plenitude of

her powers, as the result, it is said, of jealousy on the part of another prominent singer who had made her career in New York exceedingly trying. She settled in Vienna where she taught singing, but having amassed a considerable fortune, she gave most of her lessons free to promising young singers. She is said to have prepared an extensive volume of memoirs for publication, after her death, but no news of these could be obtained.

Miss Brandt's voice was a contralto of extraordinary range, enabling her to sing mezzo and even soprano rôles. It was of great power and exquisite quality and under perfect control. Her histrionic ability was also unusual, and she brought the same interest and finish to insignificant rôles as to the most important ones. The position which she attained during the early years of German opera in New York could be stated no more significantly than in Mr. Krehbiel's words when he said: "Her influence in creating new ideals and developing new tastes among the opera-goers of New York was even greater than that of Mme. Materna, because her powers were no less and her labors of longer duration." J. A. H.

PASSED AWAY

Charles Rendell Calkins

BIRMINGHAM, ALA., Sept. 12.—Keen regret was felt in Alabama and the entire Southeast at the death of Charles Rendell Calkins, who has been director of music of the Alabama Girls' Technical Institute for six years. Mr. Calkins was in charge of all musical work at the college, which is regarded as among the best in the Southeast, and was leader of the school orchestra.

He was attacked with myasthenia while preparing the commencement music at the college in June. He first thought it a local trouble and proceeded with his work. Later, however, he went to New York for treatment but died the first week in September. Mr. Calkins was one of the leading musicians and educators of the Southeast. Instead of taking a vacation recently he taught in one of the adult schools of the mountain section without compensation. He was a native of this State. Aside from his teaching, Mr. Calkins composed a large number of works for the piano and orchestra. He never had these published, but they attracted wide comment when played by the College Orchestra.

S. N. S.

Cordelia L. Reed

ALBANY, N. Y., Sept. 9.—Cordelia L. Reed, one of the most prominent teachers of singing in Albany, died at the Albany Hospital on Sept. 5, as the result of a fall from the window of her apartment. Miss Reed had been suffering from a nervous breakdown for several weeks and was about to go to a sanitarium for treatment. Besides her work as a vocal teacher, Miss Reed had sung in various church choirs in the city. She was one of the organizers and also an officer of the Albany Music Teachers' Association, as well as a member of the Monday Musical Club, the Albany Community Chorus and the musical section of the Woman's Club of Albany. She also directed the children's community music work in the public schools. H.

John G. Gould

NEW HAVEN, CONN., Sept. 12.—John G. Gould, a musician prominent in New Haven and in the State, died on Sunday, Sept. 4. He had been identified with the musical profession here for forty years, having been a member of the Hyperion Orchestra, cornet soloist of the Second Regiment Band, and a member of the New Haven Symphony. Mr. Gould came to America from Scotland, settling first in Bridgeport, where he was married. He is survived by a brother, Samuel Gould of New Haven, and a sister, Jean Gould of Danbury, Conn. W. E. C.

Mrs. George Winston

WASHINGTON, D. C., Sept. 7.—Mrs. George Winston, mother of Elizabeth Winston, pianist, who made her début in New York last season, died on Sept. 4. Mrs. Winston was a well-known educator having conducted jointly with her husband the Madison Hall School on the curriculum of which music figured conspicuously. She also brought numerous artists of note to the city for recitals. W. H.

Anna Case Divides Summer with Pets and Study

Soprano Says Singer's Career Requires More Work After Success Than Before—Living Up to One's Reputation—Hopes Some Time to Tour World—May Publish Two Songs as Result of Summer at Home

GOING to call on Anna Case at her summer home in Great River, L. I., one is greeted on a wind-swept porch by a black Pomeranian and a Persian cat as well as by the singer herself. Her pets are introduced as Trixie and Fouchett, and out on the lawn are yet other members of her family, two great Russian wolfhounds, Boris and Nikolai.

"Of course, the visits my friends are good enough to make me give my life here half its pleasure," Miss Case says; "but with my pets to keep me company I could almost dispense with human friends while I am at work. While a singer's life may seem to the public to be one round of excitement, and while there is truly no lack of excitement in it, work is its most constant constituent. After you have established yourself as a successful singer you have to work even harder than before. You have set yourself a standard in the public's mind, and you must live up to it.

"The actual singing is not, however, the hardest part of a singer's work. The traveling entailed by a concert career is exhausting and irritating to a degree. Despite adverse conditions, you must take such care of yourself as to keep your voice in first-class condition. Your public will not take into consideration your having had a bad night or two on a sleeper before you sing for them. You must be at your best on the stage, no matter what has happened before you step out onto it. Yet no care will prevent occasional lapses from your own best. Climatic changes sometimes affect you overwhelmingly. Altogether, the



Anna Case at Her Summer Home in Great River, L. I.

singer who takes his art seriously is under an immense and unremitting strain.

"And when one season is over, you have to prepare for the next. New songs have to be found, programs arranged, and other details attended to with study, time and care. At the present time, I go to New York twice a week for a period of two or three hours, to work on new songs and brush up old ones. But in all this work I find my best satisfaction; singing is not only my profession, it is my pleasure.

"I had wanted to go to Europe this summer as I did last year, but I could

not manage it. I have been in pretty nearly every corner of America, and I long to see other lands. Some day I may even make a tour around the world, taking in Japan, China, the Straits Settlements, Ceylon, India and Egypt. For this summer, however, it seemed best to repress the wanderlust and rest and work here at home. I have been composing a little, too; at least, a couple of things have become fixed in my head, and if I can find suitable words for them I may publish them as songs. One is Russian in character, the other rather like the old English melodies."

JULES RIFFLAD.

STATE CONTROL AIDS N. Y. SCHOOL MUSIC

Advancement in Teaching Methods Shown at Close of First Year

ALBANY, N. Y., Sept. 10.—At the close of the first year of State regulation of the teaching of music in the public schools, under the supervision of Russell Carter, specialist in music of the State Department of Education, the results are becoming apparent in the adoption of more modern and efficient methods for the coming year in the schools. During the past year Mr. Carter attended thirteen conferences of music teachers in which he explained the plans of the department for more efficient work and visited 156 schools in which various systems were in use. On these visits to the schools Mr. Carter carefully examined the methods of each, and made many suggestions, frequently taking charge of the classes for a day in illustrating his plans.

Mr. Carter has prepared a prospective syllabus in music for secondary schools. The plan has not yet been permanently adopted, awaiting the criticisms that may be suggested as the result of further experience. He is also preparing a syllabus for the elementary schools, which will be based on the report of the educational committee of the National Music Supervisors' Conference.

The syllabus for secondary schools gives regents' counts for elementary

theory, including music reading, ear training and melody writing, elementary harmony, history of music and appreciation, orchestra and chorus work.

Mr. Carter also has charge of the credits given pupils in secondary schools in applied music under private instruction, which has done much to stimulate music study in more advanced courses than are offered in the schools. During the coming year it is expected that greater interest will be shown on the part of pupils in taking advantage of the aid afforded by the State in obtaining an education that will include music.

H.

Artur Schnabel's American Début to Be Gala Affair

Artur Schnabel, the famous Viennese pianist, will make his American début in a recital in Carnegie Hall on Christmas afternoon. A gala audience of musicians is expected to attend the performance, and orchestral conductors will be present in force to welcome the artist, who is a personal friend of most of the leading musicians in New York.

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TORONTO MUSICIAN SEEKS NEW WORKS FOR CHOIR

H. A. Fricker, Home from England, Prepared for Special Work with Mendelssohn Society

TORONTO, CAN., Sept. 12.—Many leaders of music in Toronto have been in Europe this summer and are now arriving home. H. A. Fricker, conductor of the Mendelssohn Choir, has just returned. Much of his time was spent in a search for new and interesting compositions for the choir. Special efforts will be made to provide works of extraordinary interest at the festival this season, as this is the twenty-fifth anniversary of the organization. While in England Mr. Fricker visited Leeds where he was town organist and conductor of the Leeds Philharmonic Society prior to coming to Toronto. At his home town of Canterbury he was invited to give an organ recital in the Cathedral where he served for some years before his appointment to Leeds. Everywhere he received many inquiries regarding his work as conductor of the Mendelssohn Choir, which is probably the best known choral society in Canada.

At last week's open luncheon of the Kiwanis Club, Sue Harvard, soprano of the Metropolitan Opera Company, sang an interesting group including the "Vissi d'Arte" from "Tosca." Her singing was greeted with applause and she responded with a number of encores. Katherine Goodman was the accompanist.

M. M. Stevenson, of the Toronto Conservatory, was successful with three pupils he prepared for the licentiate examination of Trinity College, London, this year. Gertrude A. Brown, Beatrice R. Bush and Ethel Tamblin passed the prescribed tests, and Miss Tamblin was awarded a gold medal. W. J. B.

CHARLESTON SCHOOL MOVES

Mason Studios to Occupy Larger Quarters—Symphony Society Active

CHARLESTON, W. VA., Sept. 5.—The Mason School of Music of this city has recently acquired a new location overlooking the picturesque Kanawha River. The brick building which stands on this property is being considerably enlarged and remodeled throughout. When completed it promises to far surpass the former home. The school under the direction of William S. Mason has been unusually successful, and plans for the coming season an extension of its work. The former members of the faculty will be retained practically intact, and a number of additional teachers have been engaged for the different departments.

The Charleston Symphony Society is planning a series of six concerts for this season. This orchestra has steadily improved during past seasons, and will probably number from thirty-five to forty players, with W. S. Mason as conductor. G. H. C.

Guy Maier Booked for Many Individual Appearances

In addition to the sixty recitals of two piano music which he will give with Lee Pattison, Guy Maier will make a number of individual appearances, including four "Concerts for Young People" at the Institute of Musical Art, Cleveland, and similar programs for the Tuesday Musicales of Detroit and the Piano Teachers' Association of Toledo. He will also be soloist with the New York Symphony and will give a joint recital with Grace Kerns in Newport News, Va.